

MUSICAL AMERICA



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MANAGERS OF MUSICAL ARTISTS TO COMBINE

Impresarii Discuss Plan to Consolidate Their Interests.

To Follow Lines Similar to Those Established by Theatrical Trust—Concert Bureaus Said to be Cutting in on Demand for the Great Musicians.

A movement to consolidate the interests of several of the more important managers of musical artists, along lines similar to those followed by the theatrical "trust," is being seriously considered in the inner circles of New York's impresario life, and the consummation of plans that are being discussed will, it is expected, have an important effect on the presentation of music throughout the country.

The desire to combine, it is understood, results largely from the manner in which concert bureaus and lyceums have been cutting into the business of managers who represent artists of national fame. These lyceums offer to clubs and various organizations under whose auspices concerts are given, four or five attractions, including the services of one fairly well-known performer and the remainder almost entirely unknown, so far as the concert-going public is concerned, for the same price usually charged by New York managers for a single artist of national reputation.

In small cities, where audiences are perhaps not as discriminating as in larger centres, the bureaus that arrange concerts, supply talent and take care of all details for local organizations, have built up a considerable trade, so considerable, in fact, as to cause a distinct decrease in the demand for artists who were formerly booked in these places.

It is rumored, furthermore, that the proposed combination, which would transact its business as a chartered corporation, would attempt to gain control of a circuit of concert halls extending through the United States, making it impossible for artists not identified with the merger, to appear in these auditoriums. This step would be precisely along the lines established by the so-called theatrical trust.

While all of the managers in New York have not, as yet, been approached in connection with the proposition, it is understood that several of the better known impresarii have met and gone over the plan in a manner that indicates a determination to see it realized.

ARTURO VIGNA RESIGNS.

Metropolitan Opera Conductor Probably Making Way for Toscanini.

Arturo Vigna, who has been conducting French and Italian operas at the Metropolitan Opera House for the last four years, has resigned, one year before the expiration of his contract. Mr. Conried accepted the resignation Wednesday. M. Bovy and Alfred Hertz, conductors, have been re-engaged for next season. As announced exclusively in *MUSICAL AMERICA* last week, negotiations are under way to engage Toscanini, the great Italian conductor, and Mr. Vigna's resignation at this time is viewed as having some bearing on these negotiations.



Photo by Dupont

Yours cordially
Teresa Carreno
Tashapicta

Teresa Carreno, the Distinguished South American Pianist, Who Will Make an Extended Tour of this Country Next Season (See page 4)

Marguerite Sylva Re-engaged in Paris.

PARIS, March 19.—Marguerite Sylva, the American prima donna who has been so successful at the Opéra Comique here as *Carmen* and as *Santuzza* in "Cavalleria Rusticana," was to-day re-engaged at that theatre for another year, beginning September 1 next. Under her contract she is to sing only leading rôles, and she is now rehearsing a creation in the new opera "Ghyslaine," which is to be given at the Opéra Comique early in April.

New York Girl for Paris Opera.

The announcement reached New York this week that Lucille Marcell, a young American soprano, has been engaged for the Grand Opera in Paris for a term of three years. Miss Marcell has been studying in Europe for five years. The last three have been spent under the instruction of Jean de Reszke, who has warmly encouraged her from the first. She will sing in "Tannhäuser," "Lohengrin" and "Die Walküre."

ELGAR WELCOMED BY NEW YORK AUDIENCE

English Composer Conducts Damrosch Organization in "The Apostles."

Oratorio Society Assisted by Excellent Soloists in First Performance Under Eminent Englishman's Baton in Carnegie Hall—"The Kingdom" Next Week.

Sir Edward Elgar, the eminent English composer, who is now on his third visit to America, made his first appearance in New York as a conductor on Tuesday evening, when the New York Oratorio Society sang his oratorio, "The Apostles," under his baton, in Carnegie Hall.

When he came on the stage the audience broke out in a prolonged demonstration of applause that bespoke the cordiality of the welcome awaiting him. Nor was there any lack of ready responsiveness after the various episodes into which the work is divided. The composer conducted with energy and certainty of his resources, inspiring the singers and instrumentalists to put forward their best efforts, and the result was a performance that in every sense did justice to his work.

"The Apostles" had been given twice before by the same organization under its regular conductor, Frank Damrosch, and it was decided to repeat it at this time to pave the way for "The Kingdom," Elgar's latest oratorio, which is a continuation of it and will be sung as the special novelty of the season next Tuesday in the same auditorium. As for previous performances the Oratorio Society was augmented by an auxiliary chorus from the Musical Art Society. The results of Dr. Damrosch's preparation were evinced in the intelligence with which the large choir grasped the composer's intentions, in the precision of ensemble and alertness of attack. The instrumental corps was the New York Symphony Orchestra, with Frank L. Sealy at the organ.

The soloists had been chosen with careful consideration of their qualifications for the individual parts. Each one proved admirably adapted to the task assigned. Corinne Rider-Kelsey's pure soprano made the music of the *Virgin* and the *Angel* of appealing beauty; Matja von Niessen-Stone, as *Mary Magdalene*, sang with warmth of voice and fine dramatic intensity; Frank Croxton interpreted *Judas* with convincing appreciation of the characteristic spirit, while George Hamlin, Edwin Evans and Claude Cunningham, who were entrusted with the music of *St. John*, *Jesus* and *St. Peter*, respectively, completed an unusually capable sextette of solo singers.

The impression made by this oratorio as a composition was substantially the same as on previous hearings. The composer reveals in it a mastery of modern orchestral technique, but in utilizing this skill seems to have followed the dictates of the intellect rather than the impulses of any very powerful inspiration. At times the requisite atmosphere is created with rare subtlety, then again other passages are dry and long-drawn-out. The first performance in this country of "The Kingdom" by the same forces next week is being awaited with manifest interest by the metropolitan music public.

REGER'S SERENADE PLAYED IN CHICAGO

Thomas Orchestra Gives a Spirited Performance of New Work.

CHICAGO, March 19.—A programme which could not fail to please an audience of the most diverse tastes was that given Friday of last week by the Theodore Thomas Orchestra, Bach, Liszt, Glazounow and Max Reger rubbing shoulders. All differences were ground away in the crucible of excellent interpretation.

To the greater proportion of those present Reger's "Serenade" Opus 35, came as a revelation, for while the name of the more than talented German is not unknown to the laity, still not many opportunities have been afforded American audiences of hearing his works performed.

To those familiar with Reger's former work, he seems to be writing with a degree of restraint in the "Serenade." One of its chief characteristics is the ceaseless flow of ideas which, to one unfamiliar with the previous work of the composer, might seem to render the composition too lengthy. The arrangement of the orchestra is unusual. The strings are divided into two choirs, one of which is muted, thus giving an opportunity for antiphonal responses. Both harmonically and structurally the "Serenade" is admirable and as firm as bed-rock. It should be heard more than once to be appreciated.

Liszt's "Fantasia and Fugue," originally written for two performers on the pedal piano or organ, was arranged by Hugo Kaun for organ and orchestra, and played with Mr. Middleschulte as soloist. He incorporated into the work a brilliant cadenza which he has written for it, and interpreted the composition in the masterly way which marks all of the artist's work. Upon being recalled enthusiastically Mr. Middleschulte played the introduction to the Bach cantata, "God's Own Time Is Best."

The remainder of the programme was made up of the "Prelude, Choral and Fugue," Bach-Abert and portions of Glazounow's "Ruses d'Amour" suite. The orchestra, under Mr. Stock's direction, played admirably throughout.

The audience was a large one and contained many organists of note.

MISS GOODSON IN BOSTON.

English Pianiste Heard in Another Recital at "The Hub."

Boston, March 18.—Katherine Goodson, the English pianiste, added another triumph to her long list with her recital in Jordan Hall Thursday afternoon. Miss Goodson was in the best of form, and the large audience attested its appreciation in frequent recalls. The programme began with Schumann's "Faschingsschwank aus Wien," which received a broad and masculine interpretation and a hearty abandon thoroughly delightful. In Foote's "Meditation," "Espanlaub" by Saur, the trio of Rubinstein's Barcarolle and Moszkowski's "Etaincelles" there was pleasing delicacy and poetic conception, which showed the versatility of the artiste to good advantage.

Miss Goodson's technique appears adequate to the most exacting demands, but supporting it there is high intelligence and genuine temperament in no uncertain degree. Her final number, the Liszt Polonaise in E, was given with power and dash, yet containing contrasts of much beauty. Insistent recalls brought out the artiste, who responded with Schumann's "Nachstück."

Emma Calve on Her Way to Join Oscar Hammerstein's Company

Celebrated "Carmen" Will Make First Appearance at the Manhattan Opera House Next Wednesday.



EMMA CALVE

Noted French Soprano, Who Has Been Engaged by Mr. Hammerstein for the Rest of the Season and Will Probably Remain With His Company

Emma Calvé is on her way to New York for a series of eight appearances at the Manhattan Opera House during the remainder of the season. The first of these appearances will be in "Carmen" next Wednesday. The other operas in which she will sing before the end of the present season are "Faust," "Cavalleria Rusticana" and Massenet's "La Navarraise."

Mr. Hammerstein says he has an option on Mme. Calvé's services for next year, and implies that it is already practically assured that she will be a regular member of his company when he opens the Manhattan for its second season with the brilliant galaxy of stars he has already announced and to which he is still adding.

In engaging Calvé Mr. Hammerstein has secured one of the most magnetic interpreters of *Carmen* known to the operatic stage. When the announcement of her coming first became known it was supposed that Mme. Bressler-Gianoli, whose *Carmen* has made a greater impression in New York than that of any other singer except Calvé,

would not continue to be a member of the Manhattan forces, but Mr. Hammerstein has re-engaged her for another year, so that his patrons next season will have the opportunity of comparing two strongly individual impersonations of the Merimée-Bizet cigarette girl.

While it is difficult to convince the American public that Calvé can take other parts with the same distinction as she sings *Carmen*, it is understood that she will be heard next season in a still wider repertoire than has been arranged for her for the ensuing weeks.

It was in November, 1893, that she made her New York debut, singing *Santuzza* in "Cavalleria Rusticana," under the management of Abbey and Grau. A month later she appeared as *Carmen*, creating a sensation. Her first appearance on any stage was at the Théâtre de la Monnaie, Brussels, in 1882, when she assumed the rôle of *Marguerite* in "Faust." She created both *Santuzza* and *La Navarraise*.

She is under contract for a large number of concert engagements next Winter, but her new impresario says that they will not interfere with her singing frequently throughout the entire season at the Manhattan.

LEON RENNAY SUES RUDOLPH ARONSON

Baritone Seeks to Recover \$1,000 For Violation of Contract.

Leon Rennay, the baritone, has brought suit in the Supreme Court, against Rudolph Aronson, concert manager, to recover \$1,000 for the alleged violation of a contract entered into in June, 1906, in Paris. According to Rennay he met Aronson in Paris in 1906 and Aronson offered him a concert tour of eight weeks with twenty appearances in this country. Rennay says he put up \$1,000 for advertising expenses and that Aronson engaged Reynaldo Hahn, who conducted the Mozart festival in Paris in 1906, and several others under similar contracts, and then came to America. Last August it was arranged that the concert tour should begin on January 1 last.

"I received a cable in September postponing the tour," said Rennay this week, "and cabled in reply that as I had cancelled other contracts there could be no postponement. I subscribed to a news clipping agency to see what was being done in the way of advertising, and found nothing was being done. When I got here Aronson professed to be vastly surprised and said a tour was impossible. I demanded my money back and he refused me. I then brought suit."

Among the others who were engaged for the tour were Ferenz Hegedus, the violinist; Arthur Shattuck, pianist; Maria Coloredo, soprano; Raphael Navas, pianist, and Paris Chambers, a cornetist.

"These artists are all here now, except one," said Rennay. "Some of them have money left. The claims of all of us against Aronson amount to about \$15,000."

A RECITAL FOR THE FLUTE.

Mr. Barrere and Mrs. Sang-Collins Give Modern French Music.

The first of two recitals devoted to modern French music for the flute was given Monday evening at the Institute for Musical Art in New York. The performers were Georges Barrere, flautist, and Mrs. Sang-Collins, pianiste. The recital was interesting for the glimpse it gave into a form of art that has almost become obsolete except in France, which is the home of wind instruments and the finest skill in playing them, and where gibes about the superiority of one flute over two do not prevail.

Almost everything on the programme of this recital was charming, graceful, and devised with perfect appreciation of the qualities and limitations of the instrument. None of it was perhaps great music; but most of it was good and much of it extremely agreeable to hear in the skillful and artistic performance of Mr. Barrere and the discreet and intelligent co-operation of Mrs. Sang-Collins.

A suite in four movements by Charles M. Widor, Op. 34; romances by Alfred Bruneau and Xavier Leroux, a set of variations by Reynaldo Hahn; "Tityre," one of Théodore Dubois's "Virginian Poems"—a strikingly original pastoral—and a fantasia by Gabriel Fauré, Op. 79, were the most significant pieces performed.

Cosima Wagner May Visit America.

A report has been going the rounds in New York operatic circles to the effect that Frau Cosima Wagner may come to this country next Winter as the guest of Oscar Hammerstein, to hear some of his productions of German opera.

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SCRIABINE HEARS HIS OWN WORK PERFORMED

Last Concert of Season By Russian Symphony Orchestra.

The Russian Symphony Society, under the direction of Modest Altschuler, gave its last concert of the season Thursday evening of last week at Carnegie Hall.

The high light of interest focused upon two points, the performance of "The Divine Poem," the third symphony by the young Russian composer, Alexander Scriabine, and the playing of the first movement of Davidoff's 'cello concerto, by Alwin Schroeder.

In the "Divine Poem," the composer has sought to express something of the emotional side of his philosophy of life. The four movements are played without interruption and are somewhat of the nature of programme music, in that they are labeled "Introduction," "Struggles," "Delights," "Joy Divine." Alas, that all the "Delights" and "Joy Divine" should have been those of the composer. The main theme is good—the rest is "sound and fury signifying nothing." It is the work of a neurotic, a Fourth of July celebration in which every member of the orchestra has signed a Declaration of Independence and makes just as much noise as he possibly can.

Too bad that so much excellent playing and conducting were expended uselessly. Mr. Scriabine listened to his work from a box and was brought to the stage to bow his acknowledgments to the audience.

The sympathetic and beautifully smooth-toned interpretation of the Davidoff Concerto, by Mr. Schroeder, which followed the symphony, brought the popular 'cellist no less than nine recalls. Joyfully would the audience have heard an encore, but the artist could not be flattered into playing again.

From the standpoint of contents, the first and last items of the programme were the most enjoyable things of the evening. The first number was the "Introduction" to a popular music-drama, "Khoranshchina," by Musorgski, and is intended to depict sunrise on the Moskra River.

The last was Glazunov's symphonic poem "Stenka Razin," which tells the story of the famous Cossack ataman of that name. It was given to commemorate the composer's debut as a symphonist, twenty-five years ago.

Fritz Scheel Buried With Baton and Favorite Beethoven Score in Casket

Distinguished Philadelphia Conductor's Wish is Observed at Impressive Funeral Service.

PHILADELPHIA, March 16.—The funeral services over the body of Fritz Scheel, late director of the Philadelphia Orchestra, were held this afternoon in the Lutheran Church of the Holy Communion, and were attended by representatives of every phase of musical life in this and other cities.

The services were of a most impressive character and were conducted by the rector of the church, assisted by the Rev. Dr. Spaeth. The latter delivered an eloquent eulogy of Mr. Scheel in German in which he told of two wishes expressed by the deceased. The one was that he might die leading Beethoven's Ninth Symphony, the other that at his death his own score of that number and his baton might be buried with him.

The Ninth Symphony was the last rehearsed by Mr. Scheel and his casket to-day contained the score and baton in fulfillment of his desire.

PHILHARMONIC SEASON ENDS WITH CLASSICS

Haydn and Beethoven Furnish Safonoff with Programme at Carnegie Hall.

The New York Philharmonic Society closed its regular New York season with the pair of concerts it gave last week in Carnegie Hall. Wassily Safonoff did not, however, bow *au revoir* to the society's patrons on these occasions, as, in pursuance of its established custom, the orchestra will give two extra concerts, on April 5 and 6, when Tschaikowsky's "Pathetic" symphony, the overture to "Tannhäuser" and Rubinstein's D minor concerto, with Josef Lhévinne at the piano, will constitute the programme.

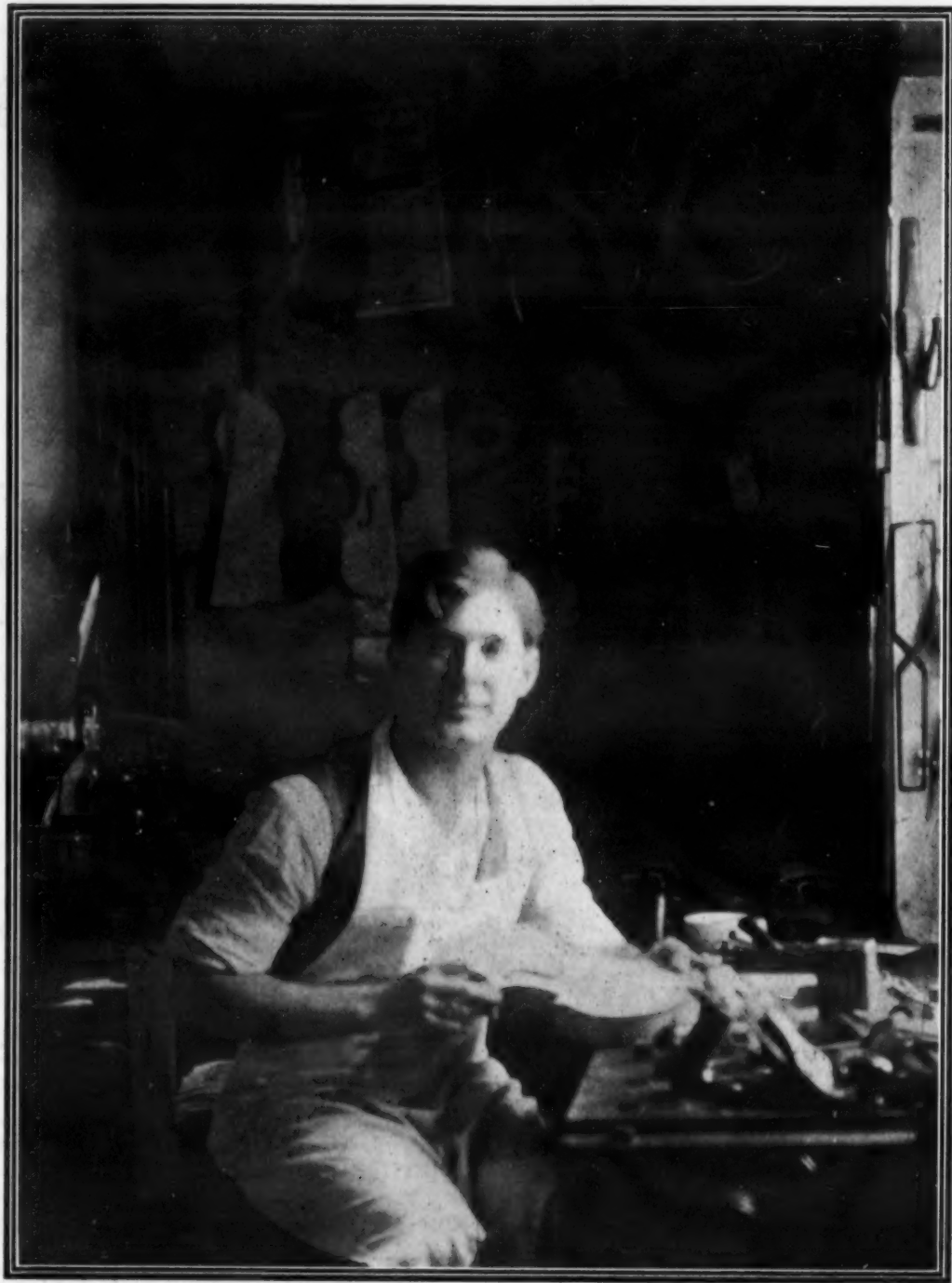
In arranging last week's programme Mr. Safonoff divided his attention equally between Haydn and Beethoven. Haydn's C minor symphony and the aria, "With Verdure Clad," from "The Creation," which filled out the first part, were followed by the Bonn master's scena and aria, "Ah, Perfido!" and "Eroica" symphony. Corinne Rider-Kelsey was the soloist.

It is doubtful if the Philharmonic has given more satisfying performances this season. The Haydn symphony was played with fine precision and grace and simplicity of style. The quality of tone was at all times pleasing, there was no raggedness of attack, while the balance of the different sections was admirably adjusted. Mr. Safonoff read the "Eroica" with reverent regard for the composer's intentions, and under his direction the work was given with noble breadth and dignity.

In the Haydn and Beethoven arias Mrs. Rider-Kelsey had scope to display the adaptability of her fresh, pure soprano to music of widely differing character. Chaste beauty of voice and sincerity of sentiment again characterized her singing of "With Verdure Clad," which some members of the audience had heard from her recently both at the Hippodrome and the Manhattan Opera House in the Sunday night performances of "The Creation." In "Ah, Perfido!" she revealed a degree of dramatic power that surprised her hearers. Her interpretation of the aria was broadly conceived and artistically rounded off and the applause that followed it was well deserved.

VIOLINIST WHO CAN MAKE VIOLINS

Thaddeus Rich, Concert-Master of Philadelphia Orchestra, Spends Spare Time Constructing String Instruments.



THADDEUS RICH AT WORK

This Interesting Photographic Reproduction Shows the Young Concert-Master of the Philadelphia Symphony Orchestra in the Violin Shop of E. F. Bryant, Boston

Few violinists can lay claim to a practical knowledge of the construction of their instruments, but Thaddeus Rich, the efficient concert-master of the Philadelphia Orchestra, is known to be an adept at the subtle art of violin making. While spending the past year in Boston, previous to assuming the duties of his present position, the youthful artist was a constant visitor to the work-shop of E. F. Bryant. Here, during his spare hours, and in an atmosphere thoroughly suited to his keen appreciation of the development of that "soul of

wood and strings," Rich worked with tireless devotion.

Some of his instruments brought forth favorable comment from experts and possessed tonal qualities which made them valuable. A viola turned out by his hands was used by Mr. Fogg, a member of the Philadelphia Orchestra, and pronounced by him to be responsive and of beautiful tone. Rich spent the better part of seven weeks upon this instrument. He has also a number of violins in an embryonic state awaiting completion, which he hopes will prove equally successful products.

ROSENTHAL IN 'FRISCO.

Brilliant Recital by Noted Pianist Heard by Large Audience.

SAN FRANCISCO, March 18.—In spite of the inclement weather on March 10, an audience of large proportions listened to another brilliant recital by Moriz Rosenthal. Enthusiasm over the greatness of the virtuoso was as demonstrative as ever. Indeed, it would be impossible to avoid recognizing his overwhelming mastery of pianistic difficulties. Rosenthal's programme consisted of Beethoven's Sonata, Op. 101, Schubert's "Wanderer Fantasy" to which as an encore the artist played

Davidoff's "At the Fountain." Chopin's "Nocturne" in F minor and "Ballade" in F flat, "Chant Polonaise," by Chopin-Liszt, with new variations by the soloist, were followed by his "Romanza" and Henselt's "Si Oiseau J'Etats." The recital closed by a brilliant and ideal performance of Liszt's "Tarantelle."

Announcement has been made of two extra concerts by the Philharmonic Society at Carnegie Hall, New York on April 5 and 6, with Mr. Lhévinne as solo performer, and a programme composed of Tschaikowsky's "Pathetic" symphony, Rubinstein's E flat pianoforte Concerto and the overture to "Tannhäuser."



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Teresa Carreno Coming For an Extended Tour Next Season

World-Famous Pianiste to Appear Again in This Country After Prolonged Absence in Europe.

One of the most important announcements that have yet been made for the next musical season is the fact that arrangements have been completed whereby Teresa Carreño, the celebrated pianiste, will make an extended tour of America, beginning early in November.

It is now eight years since Mme. Carreño was last heard in this country, and her return for a lengthy series of concerts and recitals will be one of the most notable features of what promises to be the most brilliant season in the musical annals of America. Repeated attempts have been made in the last few years to induce her to come for another tour, but without success until now.

It is not generally known that this great artiste considers herself an American. She was born at Caracas, Venezuela, where her father was the Minister of Finance, but came at an early age to New York and spent most of her life in this country until she went to reside in Europe fifteen years ago. For twelve years she has made Berlin her headquarters, and there the intervals between her concert engagements in all parts of Europe are completely taken up by pupils. Her career in Europe has been one unbroken succession of triumphs. When she first played in Berlin the German critics were victims of the prejudice that no pianist of tropical birth could possibly have a broad and satisfying conception of Beethoven, but the crowds that invariably attend her Beethoven recitals now are sufficient proof of the recognition she commands as one of the world's great interpreters. At the same time she retains

all the fascinating dash and abandon of youth. With her rare charm and regal dignity of personality she is one of the most magnetic artists before the public. It



SILHOUETTE OF MME. CARRENO

is interesting to recall that her daughter Teresita made a successful debut as a concert pianiste in Berlin last Fall.

Mme. Carreño's coming tour will be made under the auspices of the Everett Piano Company.

"REDEMPTION" SUNG.

Catholic Dramatic Oratorio Society Assisted by Well-Known Soloists.

The Catholic Dramatic Oratorio Society gave, last week, at the Madison Square Garden Concert Hall, an excellent performance of Gounod's "Redemption," with the assistance of Philharmonic players under the direction of Emil Reyl. The solo parts were sung by Selma Kronold and Helen Sullivan, sopranos; Rosemarie Campbell and Helen Slesenger, contraltos; Lloyd Rand and Frederick J. Budelman, tenors; J. Humbird Duffey and Mark B. Mingay, baritones, and Tom Daniels, bass.

Especially commendable was the artistic singing of Mr. Duffey, who received cordial recognition from the large audience. The chorus showed careful preparation and zealous interest, reflecting credit upon its efficient conductor, Mr. Reyl.

Emily Stuart Kellogg Sings.

Emily Stuart Kellogg, the popular contralto who is quickly gaining a position in the forefront of New York singers, was the soloist Wednesday evening at the fifth recital in St. Bartholomew's Church, Madison avenue and Forty-fourth street. Bach's Passion Music from "St. Matthew" was rendered on this occasion, under the direction of Leopold Stokowski. The recital will be reviewed in MUSICAL AMERICA next week.

To Abolish Free Ticket Evil.

Haensel and Jones, New York managers, announce their intention to abolish the free ticket evil. The movement will be inaugurated at the recital next Monday in Mendelssohn Hall, of George Hamlin, the tenor. Representatives of the press only will receive complimentary admission and the regular prices of tickets have been reduced considerably in connection with the proposed reform.

There will be a special meeting of the National Association of Teachers of Singing on the afternoon of Sunday, April 7, in Liederkrantz Hall, New York. Herman Klein will preside and an invitation has been extended to all interested in this movement.

GEORG HENSCHER WEDS.

One-Time Boston Symphony Director Marries Amy Louis in New York.

With a few friends gathered about them in the chantry of Grace Church, Georg Henschel, musician and composer, and Amy Louis were married last Saturday by the Rev. Dr. W. R. Huntington. After a trip to the mountains of several weeks the Henschels will sail for their home in Allnacrèche, Aviemore, in the Highlands of Scotland.

Henschel is known throughout the United States. In company with his first wife, Lillian June Bailey, he made trips all over this country. He is a singer as well as a composer and conductor. It was in the latter capacity he made himself known to America, for his earliest work here was as head of the Boston Symphony Orchestra. He conducted the Scottish Orchestra in Glasgow after that, and for two years was professor in the Royal College of Music.

Earl Grey Musical Competition.

OTTAWA, March 19.—The full report of the judges in the Earl Grey amateur musical and dramatic competitions shows the standing of the companies in points thus: Quebec Symphony, 27 marks; Church Lads' Brigade of Newfoundland, 24 marks; St. Lambert's Choral Society of Montreal, 23 points, and Ottawa Minstrels, 16 marks.

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THE PETSCHNIKOFFS IN CINCINNATI

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CINCINNATI, March 18.—An attentive and appreciative audience, an admirable orchestra, a magnetic conductor and two splendid soloists. Could any combination have augured better for the success of last week's concert of the Symphony Orchestra?

The main interest centred in the playing of Alexander Petschnikoff and Mrs. Petschnikoff, both violinists, and artists of unusual stature.

The first number was Bach's Double Concerto in D minor, which received a noble rendering and enthusiastic reception. The second number is one rarely heard, but very beautiful, the Mozart "Concertante" in E flat, for violin and viola. The two violinists performed it last Summer at the Mozart Festival in Salzburg.

As orchestral numbers were given Beethoven's Fourth Symphony, admirably presented, under Mr. Van der Stucken's baton and Georg Schumann's "Variations and Double Fugue on a Merry Theme," brilliant, unusual and effective.

CONSOLO IN RECITAL.

Chicago Pianist Entertains Large Audience in Music Hall.

CHICAGO, March 19.—One of the most interesting of the recitals of the Chicago season was furnished Wednesday evening in Music Hall by Ernest Consolo, the Italian pianist, who appeared here earlier in the season with Hugo Hermann, the violinist, in Orchestra Hall. Mr. Consolo had a splendid audience, despite the wretched weather on his recital evening, and is one of the best Italian pianists that has ever been heard here. He has a splendid sense of technique, a fine sense of artistic proportion and an intellectual power that should accompany rhythmical vigor. His selections on this occasion were serious and exacting, the programme comprising two preludes and fugues, the Bach A major and Sgambati in E flat minor, and the Chopin scherzo in B minor was played in a most delightful manner, while there were two English pieces by Cyril Scot and the Tausig arrangement of Weber's "Invitation to the Dance" as a concession to the lighter taste.

The great work of the evening was Brahms's F minor Sonata, which Mr. Consolo interpreted with wonderful force and charm. C. E. N.

MME. AUGÉ'S DEBUT.

Brilliant Soprano Makes First Appearance in Chicago Recital.

CHICAGO, March 20.—Mme. Estelle Augé, a brilliant soprano, who recently returned from a long residence abroad, made her first public appearance here last Wednesday evening in Cable Hall. She has been remarked as the "little woman with the large voice," and she certainly revealed on this occasion all the good qualities that her friends claimed for her as a brilliant soprano and an accomplished singer.

She sang an aria from Massenet's "Hérodiade" with dramatic vigor, and her short numbers, selections from Lemaire, Hahn, Gilmore, Mrs. Beach and Eduard Weir, were all marked with a charm and spontaneity that was delightful. The pianiste at this concert was Winifred Lane, an attractive young lady, who plays with verve and has excellent technique. C. E. N.

MEET TO POPULARIZE HEBREW MELODIES

Dr. Schulman Speaks Before Council of Jewish Women.

Morning had almost come as the programme given at the reception of the New York Section of the Council of Jewish Women, Tuesday, drew to a close, yet barely one of the vast audience which filled Temple Beth-El left before the concert was over. The meeting was devoted to ancient Hebrew melodies, the traditional music of the Synagogue sung by sixty members of the Cantor's Association of America, a society formed for the purpose of improving and beautifying the Synagogue service and of presenting the sacred Hebrew melodies to the general public.

After a greeting by Miss American, president of the Council, the Rev. Dr. Samuel Schulman gave a short address on the music of the Synagogue. He explained that for every part of every service, in fact for every hour, there was a different "Legumen" or melody.

"The hearing of these melodies is of incalculable educational value," said Dr. Schulman. "Once heard, they are never forgotten, and though the words may not be understood, the songs are so definitely the expression of a thought that their influence is enormous. Many a time and oft have I derived inspiration from the old melodies."

The first of the traditional songs to be sung was one arranged by Nonburg, a Cantor living in Paris at the commencement of the nineteenth century, "By the Waters of Babylon," a setting of the 137th Psalm.

This was sung, as were all the other numbers, without accompaniment of any kind and, of course, by male voices only. The second was a prayer which occurs in the New Year's service. The third, "As a Shepherd Mustereth his Flock," also a prayer from the New Year's service, was arranged by Baruch Schoer, of Lemburg, Austria. The next number, familiar to concert-goers in the arrangement by Max Bruch for violin, the "Kol Nidre," is a prayer recited on the eve of the Day of Atonement.

Another prayer, recited on the Day of Atonement, The "Adonoi, Adonoi," "The Eternal is the God of Mercy," followed, to be in turn succeeded by a hymn arranged by Zaltzer of Vienna, "Lord over all."

Interspersed between the songs were organ selections by the incomparable musician Charles Heinroth, who is the regular organist of the Temple. The songs were wonderfully impressive. Partaking in large measure of the nature of a chant, and using freely other modes than the diatonic, a most unusual effect was produced. They are surcharged with emotion and show remarkably fine conception and construction.

The singing of the Cantors was thoroughly artistic, sweet-toned to a degree, vigorous in attack and remarkable for the delicacy of its shading and the beauty of its interpretation.

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STAIRCASE OF THE NATIONAL THEATRE, ROME



STAGE OF THE NATIONAL THEATRE, ROME

A unique venture is that upon which the National Opera Company is about to embark. The company has been formed in New York for the purpose of giving Italian opera in Rome. For this the Teatro Nazionale in that city has been secured with the option for five years more.

Does it seem strange that an American company should take Italian opera to a country which would seem well able to take care of itself musically? Not at all when one considers that it is done solely in the interest of American singers. To quote C. De Macchi, president of the company:

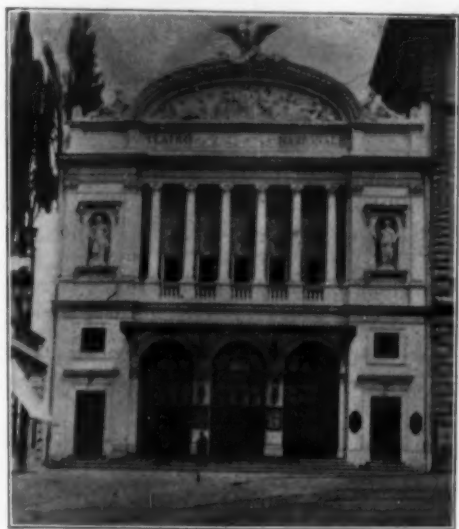
"American girls studying in Italy find great difficulty in securing a first hearing in opera. They go from one agent to another, from one impresario to another, paying to one fifty dollars, to another twenty dollars, to another one hundred and to still another one thousand, getting nothing in return. Every manager says 'Where have you sung before?' Naturally the would-be opera singer must tell him that she has never sung in public. 'Then I am afraid we have nothing for you,' is the inevitable answer.

"Perhaps through the exertions of an agent a little more conscientious than the rest, she obtains the opportunity to sing in the company in some little place. Never having appeared at a bona fide operatic rehearsal before, she is naturally painfully nervous and ill at ease. Add to this the impatience of a conductor who is accustomed to rehearsing with practised artists and who does not know what the word 'waiting' means, and you can have but one result. The singer makes a fiasco. The conductor impatiently declares that he cannot conduct such a rehearsal, and an understudy, who is always ready (they know right well when one of these new singers appears that she will prove a fail-

ure) steps forward and goes on with the rehearsal. Now when the American debutante looks for another engagement, she is utterly at a loss, for she is listed as having been 'protested.'

"It is our aim to afford the aspirant for operatic honors an opportunity for study and practice, and, eventually whenever she is sufficiently at home in her rôle, a début. We are taking about eight American girls along from this country.

"They will be regular members of the company, will attend all the rehearsals, and will be offered a public appearance as soon as they are ready. Of course, we are not depending on the inexperienced American



Entrance to the National Theatre, Rome

girls. We have a regular company of artists from Milan engaged. The orchestra is to be paid by the hour, a fact which will make it possible to have any number of supplementary rehearsals with these inexperienced singers after the regular rehearsal for the day is over, for since the musicians are paid by the hour they can have no objection to going over a part as many times as is necessary."

TO ENTERTAIN GREAT CHORUS FROM VIENNA

Philadelphia Singing Society Arranges to Receive Visitors.

PHILADELPHIA, March 19.—A meeting of the Junger Männerchor's committee to arrange for the reception and entertainment of the Vienna male choir when that famous organization of singers visits this city on May 10 and 11, was held last week at the local society's hall, Sixth and Vine streets. It was announced that the visitors will arrive in New York on May 5 and that Philadelphia will be visited on the morning of May 10. The visitors will be entertained at one of the principal hotels, as guests of the Junger Männerchor, and in the afternoon will be taken for a trolley or automobile ride through the city.

At night, there will be a concert in the Academy of Music, for the benefit of the German Hospital and the German Society, and the Vienna visitors will be the attraction. There will be 180 singers in the party, of about 350 persons. Arrangements have been made to have instrumental accompaniment by an orchestra of fifty men, largely made up of Philadelphia orchestra members, under direction of the Junger Männerchor's conductor, Louis Koemmenich.

After the concert, from 11 o'clock at night until the next morning, the visitors will be entertained in Junger Männerchor Hall. On May 11 the entire party will leave for Baltimore, and, after visits to Buffalo and Albany, will return to New York, preparatory to sailing for Europe.

Arno Leonhardt is chairman of the committee having arrangements in charge, and he will be assisted in his work by representatives of most of the German societies in Philadelphia.

BOSTON CHORAL ART SOCIETY IN CONCERT

Wallace Goodrich Conducts Singers in Religious Music.

BOSTON, March 18.—The Choral Art Society, Wallace Goodrich conductor, gave the second concert of its sixth season in Trinity Church Thursday evening. Including the well-known hymn "Jam sol recedit" from the oratorio "St. Christopher," by Parker, the programme consisted of religious music, in appropriate observance of the Lenten season. Mr. Goodrich succeeded in maintaining a high pitch of excellence throughout the evening, and admirably sustained the lofty standards of the society perfected under his leadership.

The compositions were such as to test severely the ability of the voices in expressive melodic breadth and accuracy of intonation. Seldom has a choral organization developed such a satisfying ensemble, and, while it would seem unnecessary to single out any number in the well arranged programme, the "Lotti Crucifixus" deserves especial emphasis for its beautiful rendition.

It is sincerely regretted that Mr. Goodrich will retire from the conductorship of this Society, owing to his acceptance as conductor of the Cecilia Society which will entail larger activities. During his connection with the Choral Art Society, which had its inception at his hands, Mr. Goodrich has presented a number of important works which have been heard for the first time in this city. His initiative in organizing a chorus of professional singers and in developing the excellent standard attained, reflects highly upon his ability as a musician and director.



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Karl Schmidt's New Opera is Accepted by Royal Opera, Berlin

American Composer's "The Lady of the Lake" Will be
Produced Under Direction of Dr. Karl Muck.

Karl Schmidt, the well-known 'cello soloist, formerly with the Thomas Orchestra and now General Kappelmeister for Henry W. Savage, has had a grand opera accepted for production at the Royal Opera in Berlin. Mr. Schmidt's composition is a work in three acts and a prologue entitled "The Lady of the Lake," with the libretto founded on Sir Walter Scott's poem of the same title.

Dr. Karl Muck, director of the Berlin Royal Opera Orchestra, and now temporary director of the Boston Symphony Orchestra, recently notified Mr. Schmidt that his opera will probably have a production in Berlin next season. Both Dr. Muck and Mr. Schmidt date their first work as an orchestra conductor to the theatre in Zurich over twenty years ago, Dr. Muck preceding Mr. Schmidt as second conductor in Zurich by five years.

Mr. Schmidt came to America seventeen years ago to follow Victor Herbert as 'celist with the Theodore Thomas Orchestra, and was later conductor with the Emma Juch Opera Co. Twelve years ago he founded the Philharmonic Society in Louisville and remained as its musical director until he came to New York to accept the position last year with Henry W. Savage.

He is well known to American musicians both as an instrumentalist and a composer. During the past year, in addition to his duties as leading director and musical assistant for Henry W. Savage, he has been leader of the Garden Theatre orchestra in New York, and while in that position arranged and played with his orchestra the first medley of selections from "Madam Butterfly" in this city.

Mr. Schmidt finished his opera "The Lady of the Lake" while he resided in Louisville, the German libretto being the work of F. Werth, a well-known Western writer of German verse, then editor of the German paper in Louisville. The English libretto is the work of Wallace T. Hughes, an editorial writer on the Louisville Courier-Journal.

Walter Damrosch has the overture of "The Lady of the Lake," and the New York Symphony Orchestra will have the honor of first playing it in this country, following the premier of the opera in Berlin. Unlike the Wagnerian operas, the overture of "The Lady of the Lake" does not precede the first curtain, but follows the prologue, the action of which is continued in the descriptive music of the overture, which leads directly into the first act.



KARL SCHMIDT

Well-Known Composer of this Country, Whose
Opera Will be Produced in Berlin, Probably Next Season

"The Lady of the Lake" is written for twelve principals and a chorus. FitzJames V. of Scotland is the leading tenor rôle and Roderick Dhu is the leading baritone. Lord James of Douglas, father of Ellen, the heroine of Sir Walter Scott's story, is the principal basso. Ellen is the leading soprano prima donna rôle and Margaret, the mother of Roderick Dhu, is the leading contralto part.

A long and tedious wait is necessary for a production at the Berlin Royal Opera, as may be gathered from the fact that Mr. Schmidt's work has been in the hands of the directors for four years. Immediately on his return to Germany, Dr. Muck will send definite word to Mr. Schmidt regarding

the time of the production, and the latter will then leave for Germany to superintend the preliminary details and the staging.

Karl Schmidt was educated in the Gymnasium at Schwerin, which corresponds to the American university. His studies were interrupted with a call to service in the German army. He secured his discharge after one year spent in the German artillery, but the training and discipline which he underwent during his service is still apparent in his military bearing and appearance.

GERMAN CONCERT AT CAPITAL.

New York Tenor, Formerly of Washington, Sings For the Saengerbund.

WASHINGTON, March 18.—The second public concert of the season of the Washington Saengerbund, held last evening at the National Theatre, was one of the most enjoyable yet given by this organization. The choruses were sung with a good volume and effective graduation of tone, and the soloists were artists of fine attainments.

John A. Finnegan, tenor, formerly of Washington, now of New York, scored a special success with the aria, "Celeste Aida" from Verdi's "Aida," Rubinstein's "A Dream," Schubert's "Du bist die Ruh" and Clay's "I'll Sing Thee Songs of Arcady." Mme. Shotwell-Piper, the soprano, was heard in "Dich theure Halle" from "Tannhäuser" and several German Lieder, and Elsa Fischer's violin solos were well chosen and well played. The choral numbers were Attenhofer's "Frau, Sonne, am Himmel herauf," Heinze's "Sonntag auf dem Mure," Wilhelm's "Frühlingszeit" and Grieg's "Landerkennung."

SCHUMANN-HEINK AT AMHERST.

People from Surrounding Towns Hear the Noted Contralto in College Hall.

AMHERST, MASS., March 19.—Not only were the music-lovers of Amherst out in full force last evening when Mme. Schumann-Heink gave a song recital in the hall of Amherst College, but many visitors came over from Northampton, Holyoke and Springfield, as well.

The great contralto was in fine voice and graciously acceded to the requests of the audience for extra numbers. Her programme contained an aria from Rossi's "Mitrane," Schubert's "Du bist die Ruh," "Wohin" and "Der Wanderer," Hugo Wolf's "Heimweh," Liszt's "Three Gypsies," Brahms's cycle of gypsy songs and the prison scene from Meyerbeer's "Le Prophète." Among her encores were "But the Lord is Mindful of His Own" from "St. Paul," and the brilliant drinking song from "Lucrezia Borgia."

Josephine Hartmann, besides playing the accompaniments, gave two piano solos, Chopin's fantasia in F minor and the Wagner-Liszt "Spinnerlied," in a manner that afforded her hearers much pleasure.

OTTAWA CHORUS WITH CHICAGO ORCHESTRA

Edna Richolson Makes Deep
Impression at Canadian
Capital.

OTTAWA, CAN., March 18.—The Ottawa Choral Society, under the direction of J. Edgar Birch, gave a notable performance of Sir Edward Elgar's cantata "The Black Knight," in conjunction with the Chicago Symphony Orchestra, on the occasion of that organization's visit to this city last week.

Mr. Birch conducted in an alert, energetic manner, the chorus responding with readiness and accuracy of attack. The voices were true and powerful and good effects of shading were obtained. The essential merits of the society's work were revealed to still greater advantage in Gounod's unaccompanied anthem, "By Babylon's Wave."

A newcomer to Ottawa, who made a conquest of her hearers, was Edna Richolson, a young Chicago pianiste of rare accomplishments. She played Liszt's E flat concerto with remarkable digital velocity and a fascinating spirit of abandon. Her performance bespoke much musical temperament. It was individual and brilliant and fully merited the warm applause it received.

Another soloist who made a deep impression was Marie Zimmerman, who sang "Il vit" from Thomas's "Francesca." Her voice is a brilliant and powerful soprano, which she uses with excellent effect. So well pleased was the audience that it insisted upon hearing her number over again.

The orchestra, under Alexander von Fielitz, also gave a matinee programme, when Raff's "Leonore" symphony was included in its offerings. In the evening it played the prelude to "Lohengrin" and Elgar's "Pomp and Circumstance." The audience applauded its work without stint.

MISS COTTLOW IN CHICAGO.

Young Pianiste Wins Great Success in West and South.

CHICAGO, March 18.—Augusta Cottlow, the eminent young pianiste, is at present in this city, remaining here on account of the serious illness of her old teacher, Carl Wolfsohn. Miss Cottlow had a long tour of the Middle West and South, her success being so great that in every instance she has made a return engagement for next season. She is an established favorite in these parts of the country, and her appearances are looked forward to with the greatest interest.

While in Chicago Miss Cottlow gave a private recital under the auspices of the Music Study Club, of which Mrs. E. E. Baker is president, for the benefit of the MacDowell Fund, and a goodly sum was realized. She will return to New York the latter part of March, playing several engagements en route.

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HAMMERSTEIN SIGNS MME. SCHUMANN-HEINK

Impresario Will Meet Frau Wagner and Lilli Lehmann in Berlin.

Oscar Hammerstein has captured Mme. Schumann-Heink for his company at the Manhattan Opera House next season. The contract was signed last week, and by its terms the great German contralto will sing not only in German music dramas, but also several French and Italian rôles, notably *Fides* in Meyerbeer's "Le Prophète" and *Azucena* in "Il Trovatore." Although she has many concert engagements for next season she will appear frequently at the Manhattan.

Frau Cosima Wagner is said to be much interested in Mr. Hammerstein's plans for German opera. She has arranged to meet the impresario at the home of Lilli Lehmann in Berlin on May 1. She has not recognized the Metropolitan officially since the "Parsifal" production there. Mr. Campanini, it has been announced, will conduct the German music dramas at the Manhattan.

Jeanne Jomelli, a soprano singer of minor rôles, who appeared at the Metropolitan last season, has also been engaged for the Manhattan next season.

Mr. Hammerstein announces that the season will cover a period of twenty weeks, beginning Monday, November 4, and the regular subscription performances will be on Monday, Wednesday, and Friday evenings and Saturday matinees. Saturday night performances at popular prices will also be given. The subscription sale of seats and boxes for the coming season opened last Tuesday.

In addition to "Der Fliegende Holländer," which will probably open the season, "Lohengrin" and "Tannhäuser," "Tristan und Isolde" will also be produced, with Nordica and Dalmore in the title parts. The contract Nordica signed with Hammerstein requires appearances in German, French and Italian rôles.

WHAT HAMMERSTEIN HAS ACCOMPLISHED

Maintains He Has Created an Opera-Going Public in New York.

When asked a few days ago whether he was satisfied with the financial results of the opera season, which in a few weeks will close at the Manhattan Opera House, Oscar Hammerstein said:

"Of course I have not made money, but you will remark that I have always done business. The line in front of my box office has never faded away into nothingness; it has more often faded away in perspective toward Eighth and Seventh avenues.

"The patronage for my less expensive seats has always been strong; this I noticed from the first night. The result has been that my receipts have invariably exceeded my expenditures, and this in spite of the fact that my expenditures on each opera—and I have produced twenty of them—have always turned out to be far greater than I had at first imagined them.

MME. LHEVINNE MAKES HER NEW YORK DEBUT

Prominent Pianist Introduces His Wife at His Third Recital.

Josef Lhévinne introduced his little wife to the New York public on Thursday of last week. The brilliant Russian can always be sure of a crowded house when he plays, and the appearance of Mme. Rosina Lhévinne at this, his third recital at Carnegie Hall this season, made the occasion doubly interesting.

It was not as a soloist that Mme. Lhévinne was heard, but in ensemble piano-forte work with her husband. The programme contained but one such number, Arenski's first suite for two pianos. The delight of the audience vented itself in such enthusiastic demonstrations, however, that, as an encore, a two-piano arrangement of the gavotte from a suite by Raff for piano



MME. ROSINA LHEVINNE

Accomplished Wife of Famous Russian Pianist Who Appeared in Recital Last Week

and orchestra was added. Again, at the end of the programme, after Lhévinne had given two extra numbers he acknowledged the demands for another opportunity of hearing

"I discovered also from the first that there was no opera-going public in New York.

"There was a clique, a set, and a coterie which went to the opera—an exclusive lot who kept the opera for themselves—yes, but not an opera-going public in the sense that there is a theatre-going public.

"This public I determined to create. Something in the atmosphere of my house, a sort of what the Germans called intimacy between the artists and the audience, helped me to create it. The public began to come, and began to come just as if the opera were what it undoubtedly is—a place of amusement like any other.

"On Melba nights the auditorium was packed, and this, no matter how large the audience or how great the attraction elsewhere.

PIANIST ASSISTED BY WIFE AT RECITAL



JOSEF LHEVINNE

Russian Pianist Whose Recital in Carnegie Hall, New York, Last Week, Was Notable for the Debut of Mme. Lhevinne, His Wife

him and his gifted and attractive wife by leading her out to play Chaminade's "Le Matin" with him.

The ensemble of these artists was as near perfection as it is possible to attain. Not only are their ideas of tone production identical, which is natural, since Mme. Lhévinne was a pupil of her husband, but their interpretations, to the smallest phrase, are conceived from the same standpoint. The result is a unanimity of design and execution almost incredible.

Arenski was not the only Russian composer represented. Lhévinne did homage to his fellow-countrymen also in Rubinstein's serenade in D major, Op. 93, and "Près du Rousseau" and Balakiriff's Oriental fantasia "Islamée." His other solos were Schumann's "Etudes Symphoniques," Chopin's ballade in F major, Op. 38, nocturne in F minor, Op. 55, No. 1, and A flat polonaise, Op. 35, the Paganini-Liszt étude in E major and the Schubert-Liszt "Soirée de Vienne."

To enumerate the features of his playing that have won him a position of eminence among the world's great pianists would involve needless repetition. All of his numbers on this occasion were warmly received, from his broad reading of the Schumann études to his brilliant performance of Balakiriff's bizarre fantasia. After the Chopin group he gave one of the same composer's études as an encore. He achieved some of his finest effects of the afternoon in the two Rubinstein numbers, while the A flat polonaise was again a *tour de force*.

SINGERS WED AFTER CONCERT.

Young Artists Decide to Prolong the Joys of the Duet.

WAUKESHA, WIS., March 9.—"I Live and Love Thee" was the title of a vocal selection sung as a duet by James Roberts and Mabel Rhine at a concert at the Presbyterian church, Thursday evening of last week.

The young couple put the words of the song into effect last evening by going to Milwaukee where they were married at the home of the groom's aunt, Mrs. Frederick J. Meyers. The Rev. Peter F. Stair, pastor of Park Place Methodist Church, officiated.

Mr. and Mrs. Roberts have been prominent in musical circles and have frequently sung in public together.

Max Reger has been appointed director of music at the Conservatory in Leipsic in place of Heinrich Zöllner.

Bonci Praises Mrs. King's Voice.

Clara Poole-King sang at a musicale in the home of Mrs. E. S. Ullman, Eighty-sixth street, New York on March 16. Alessandro Bonci, the tenor, was one of the guests and he expressed great interest in Mrs. King's voice, praising her especially for her German songs. "I hope some day to have you sing 'Aida' with me," declared Signor Bonci.



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Wednesday, March 13—"Aida." Mmes. Eames, Homer; MM. Caruso, Stracclari, Piancon, Mühlmann.
Friday, March 15, Matinee—"Die Walküre." Act 1: Mme. Fremstad; MM. Burgstaller, Blass, Lohengrin. Act 2: Mmes. Galski, Schumann-Heink; M. Goritz. "Die Meistersinger." Act 3: Mmes. Galski, Schumann-Heink; MM. Dippel, Goritz, Reiss, Emil Fischer.
Evening—"La Bohème." Mmes. Farrar, Alten; MM. Caruso, Scotti, Journet.
Saturday, March 16, Matinee—"Madama Butterfly." Mmes. Farrar, Homer; MM. Caruso, Stracclari, Reiss, Dufliche.
Evening—"Tosca." Mmes. Eames, Jacoby; MM. Dippel, Scotti, Dufliche, Bars, Bégue.
Monday, March 18—"Aida."
Tuesday, March 19—"Das Rheingold." Mmes. Fremstad, Weed, Schumann-Heink, Alten, Ralph; MM. Burgstaller, Van Rooy, Goritz, Dippel, Reiss, Mühlmann, Blass, Journet.
Wednesday, March 20—"Madama Butterfly."

Geraldine Farrar was heard for the first time in this country in "La Bohème" at the Metropolitan Opera House on Friday of last week, and a fascinating little *Mimi* she proved to be. In voice, temperament and appearance she is peculiarly qualified for the part, and it is a matter of regret that the New York public was not given an opportunity earlier to see and hear her in this rôle. It must be regarded as one of her most successful portrayals of the season. In Bella Alten as *Musetta*, Mr. Caruso, Mr. Scotti and Mr. Journet she had worthy associates. The house was crowded, as was again the case at the Saturday matinee when Miss Farrar repeated her *Madama Butterfly*, Mr. Caruso singing *Pinkerton*.

The first belated production this season of the complete "Ring" cycle was begun on Tuesday with a performance of "Das Rheingold" that was in many respects admirable. The stage settings, which are exceedingly difficult to arrange effectively, were skilfully managed on the whole, the singers were in most cases well cast, and Conductor Hertz carried the work through in an authoritative manner, though he sometimes miscalculated the adjustment of the orchestra and the singers. The orchestra's work was not infrequently ragged, but the *tout ensemble* of the performance pleased the audience to a marked extent.

Mme. Fremstad was an imposing *Fricka*, Mme. Schumann-Heink sang *Erda* as only she can, besides taking the part of *Flosshilde* in the chorus of the Rhine Maidens; Mr. Van Rooy was, as usual, a distinguished *Wotan*, while Mr. Goritz's *Alberich* and Mr. Reiss's *Mime* were both well conceived. Mr. Burgstaller, as *Loge*, was hampered by a severe cold.

CLARENCE EDDY AND JEANNETTE POWERS

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Joint Recital in
Decatur.

DECATUR, ILL., March 18.—Despite the unfavorable elements, Decatur music lovers turned out en masse to hear the organ recital given by Clarence Eddy, assisted by Jeannette Powers, violiniste, at the First Methodist Church last Tuesday night.

Hardly enough can be said of Mr. Eddy's rendition of the different numbers on the programme. His technique and execution were of the highest order and he showed himself well worthy of the distinction of being one of the finest organists in the country. His interpretation of Shelley's "Berceuse" and Bach's "Prelude and Fugue in A minor" was wonderful and showed the perfection of the artist's skill.

Miss Powers comes back to Decatur fresh from her triumphs in New York, where she has been concerting under the management of Henry Wolfsohn, with such noted musicians as Campanari, Evan Williams, Mrs. Kelsey and others. The enthusiasm displayed last night shows the appreciation Decatur people have for the true ability of Miss Powers. The selections played were of more varied interest than those generally presented by this instrument and her brilliancy of technique and feeling were displayed as only those of the true artist can be. During the evening she responded to two encores, the first being Schubert's "Serenade," and the second Chopin's "Nocturne in E Flat." Her rendition of Hubay's "Zephyr" was perfection and displayed her technical ability in its highest light.

DORA BECKER'S RECITAL.

Violiniste is Assisted by Pianist and
Baritone in Mendelssohn Hall.

Dora Becker, violiniste, who has not been heard here in a number of years, gave a recital in Mendelssohn Hall, Wednesday evening, with the assistance of Charles Norman Granville, baritone, and G. L. Becker, pianist. Miss Becker chose for her chief number Wieniawski's second Concerto, in which her facile technique and artistic temperament were displayed to good advantage before an audience demonstrative in its appreciation. Miss Becker possesses liberal tonal qualities and an authoritative command of her instrument which lends impressive charm to her playing.

She played a Gade capriccio, adagio and fugue by Bach, and a group of national dances by Grieg, Sarasate and Brahms, which elicited merited applause. Mr. Granville and Gustav Becker contributed enjoyable selections, well rendered. The accompaniments were artistically played by Max Herzberg.

Jan Kubelik is considering an offer to tour America next season.

SINGER'S ILLNESS POSTPONES "MARTHA"

"L'Elisir d'Amore" is Given
Again, Instead, at the
Manhattan.

ONE WEEK AT THE MANHATTAN

Wednesday, March 13—"Fra Diavolo." Mmes. Pinkert, Giacomini; MM. Bonci, MM. Gilbert, Arimondi, Gianetti-Gianoli.
Friday, March 15—"L'Elisir d'Amore." Mmes. Pinkert, Severina; MM. Bonci, Sevelhac, Gilbert.
Saturday, March 16, Matinee—"Cavalleria Rusticana." Mmes. Russ, Severina, Giacomini; MM. Venturini, Sevelhac. "I Pagliacci." Mme. Donalda; MM. Bassi, Sammarco, Sevelhac, Venturini.
Evening—"Carmen." Mmes. Bressler-Gianoli, Zeppilli, Trentini, Giacomini; MM. Dalmores, Ancona, Gilbert, Mugnoz, Daddi, Reschiglian.
Monday, March 18—"Fra Diavolo."
Wednesday, March 20—"Rigoletto." Mmes. Melba, Giacomini, Severina, Zaccaria; MM. Bonci, Ancona, Arimondi, Mugnoz, Fossetta.

The first production of Flotow's "Martha" at the Manhattan Opera House, which was billed for Friday last week, had to be postponed on account of the illness of Mme. de Cisneros, who was to sing the rôle of *Nancy*. A repetition of Donizetti's "L'Elisir d'Amore" was substituted, with the same cast heard in it a few weeks ago, excepting in the case of Miss Trentini's rôle, which was unsatisfactorily sung by Mme. Severina. Mr. Bonci as *Nemorino*, and Mr. Gilbert as *Dulcamara* repeated former successes. Mme. Pinkert was again a vocally sparkling *Adina* and Mr. Sevelhac won favor as *Belcore*.

The two performances of "Fra Diavolo" were attended by large audiences that evidently found Auber's masterpiece refreshing in a marked degree.

Mr. Hammerstein's "Carmen" invariably crowds the auditorium at regular prices, so it was not surprising that the building was sold out for the popular priced performance on Saturday evening. The cast was the familiar one, with Mme. Zeppilli instead of Mme. Donalda, in the rôle of *Micaëla*.

TRIBUTE TO FRITZ SCHEEL.

Boston Symphony Orchestra Honors
Memory of Late Conductor at Concert.

PHILADELPHIA, March 20.—Dr. Muck and the Boston Symphony Orchestra paid a delicate tribute to the memory of Fritz Scheel Monday night by giving, as the first number, Mozart's funeral music.

There was no soloist, the programme consisting solely of orchestral selections. Strauss's "Domestic Symphony," Brahms's "Variation on a Theme by Josef Haydn" and Beethoven's "Leonore Overture" No. 3, were the items on the programme. Dr. Muck and his men did the excellent work that is always to be expected from that organization.

PRIZE COMPOSITION RECEIVES HEARING

Frank C. Bornschein's Musical Setting
Presented by the Chicago
Madrigal Club.

CHICAGO, March 20.—An interesting feature of the Chicago Madrigal Club's concert, last Thursday, was the first presentation of Franz C. Bornschein's prize composition to Cunningham's poem, "A Wet Sheet and a Flowing Sea." It proved to be in good form, of the conventional cast, and with melody appropriate to the rhythmically flowing subject.

Mr. Bornschein came from his home in Baltimore for this initial interpretation and had reason to feel happy over the fine exposition of his work and the subsequent call of the audience for the composer.

In the contest of the previous year the Baltimorean came within one vote of getting the prize which was awarded to John Hyatt Brewer for his accompaniment to "The Bedouin Love Song." C. E. N.

FAT SINGERS.

[From the New York "World"]

It is said that Mr. Hammerstein is not ready to sign a contract with Sig. Ancona for next season unless the baritone agrees to take at least five inches off his waist measure. Says the Manhattan impresario, according to a morning newspaper:

He's too fat to look any part but Falstaff, and if he comes back here next winter without having taken off that extra girth there'll be nothing doing so far as the Manhattan Opera House is concerned. That's one of the definite conditions in his contract. Dalmores goes to a gymnasium every day, and there is no reason why they should not all do that when they're too fat.

Mr. Hammerstein has put an unerring finger upon one difficulty of stage illusion. Dramatic effect does get a considerable jar when the tenor who wails his sorrow to a \$12,000 audience is so fat and jolly-looking that cynical human experience refuses to believe that there is much the matter with him after all.

Anti-fat reform might go further than the opera. Suppose Gen. Bingham were to rule off the police force all the men who cannot wear a fifty-inch belt and run too yards in twenty-three seconds. Suppose Mr. Shonts were to discharge all the fat Inter-Met. conductors for taking up too much room in the cars. Suppose—

But the movement will die very near its interesting source. Even Mr. Hammerstein will never dare offer an anti-fat contract for the signature of one of his sopranos.

Francis Macmillen will tour Europe during June, July and August, returning to America in October for an extensive tour.

Mrs. Hageman Van Dyke has been engaged for the European and American tours of Francis Macmillen.

William Lavin, the popular tenor, has been engaged as soloist by the Amateur Musical Club, Battle Creek, Mich., for their concert on May 6, and the Kalamazoo, Mich., Apollo Club, for May 21.

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What the Gossips Say

The story of how one of Paderewski's most popular compositions came to be written was told recently in London by the famous composer's wife, according to "Lippincott's."

It was in those earlier days when the master pianist was a professor at the Warsaw conservatory, and the scene was the home of the Polish poet Swietochowski, who had just expressed the opinion that no living composer could compare in beauty and simplicity with Mozart. At the moment Ignace Paderewski merely shrugged his shoulders, but the following evening he appeared, asking permission to play for the poet a little Mozartian thing, which, perhaps, he did not know. Then he played his own now famous minuet.

"Ah!" exclaimed Swietochowski triumphantly, as the last note died away, "now you must acknowledge that a composition like that could not have been written in our time."

"Perhaps," came the quiet reply; "only it happens that I composed it this forenoon."

The manager of the San Carlo Opera Company almost caused a riot when he cut a scene out of "The Barber of Seville" at El Paso, Tex.—Press Dispatch. We may be shy of boiled shirts, here in Texas,

And of hats that have to get a daily shine, But we're up to date in music down here, stranger, Clear from "Lohengrin" right down to "Auld Lang Syne."

The leit-motifs don't trouble us in Wagner— We can tell 'em with one hand behind our back; And there can't be no four-flush impresario Try to throw us off the operatic track.

We can pick a bum note, blindfold, in "The Dutchman," And we know just when a dissonance is sprung; We can whistle "Parsifal" with variations— We can sing, or dance, "The Götterdämmerung."

So when some op'ry manager gets chesty And gives it to us in our sev'ral necks, We make him rue the day he ever tampered With this music-lovin' burg—El Paso, Tex.

—Denver "Republican."

America seems to excel all other nations in everything except age, tradition, poetry and singing, says the New York "Press." We spend at least \$500,000,000 a year on the musical education of our sons and daughters. The girls learn to pound on the peanner, and give it up as soon as they marry and settle down to the common old habit of becoming mothers. Some of the

boys go into vaudeville or comic opera. The "waywards" go into the chorus and fall into the clutches of the minotaurs of the velvet swings. But out of the whole mass and multitude we seldom get a first-rate artist; one fit to be classed with Brignoli, Campanini, Capoul, Santley, Reeves, Reicherkniderman, Maurel, Formes, Mario—in the male line—and Jenny Lind, Patti, Murska, Scalchi, Lucca, Parepa Rosa, Materna, Lehmann, Melba—among the women.

It is a humorist in "Puck" who has proposed for Mr. Conried's consideration a new way of purveying exclusiveness to the multitude. "Seeing Society," he calls it. After the approved fashion of "Seeing New York," he introduces into a full page local color print of the Metropolitan interior a uniformed attendant, armed with the usual megaphone, who bawls out the names of the daughters of fortune while the amphitheatre crowd sweeps around in mass, as it would at the Horse-Show, for a survey of the golden parterre.

Once the late Maurice Grau was asked why he chose to lose money on "novelties," when the public paid only for a few old favorites.

"I might give 'Faust' and 'Carmen' on alternate nights right through the year," he declared, with a sly look at his interviewer, "but just think then how you fellows would roast me."

Leaves Opera Early to Protect His Feelings

His was an artistic soul, and he showed it at the opera the other evening. "Faust" was being sung, and just before the beginning of the last act he carefully put on his overshoes and coat and prepared to leave, says the "Herald."

"What's the matter? Going home already?" said his neighbor, wondering what was wrong.

"Yes," he answered curtly.

"Not feeling well?"

"Oh, yes, feeling fine."

"Doesn't the opera suit you?"

"Couldn't suit me better."

"Anything annoying you now?"

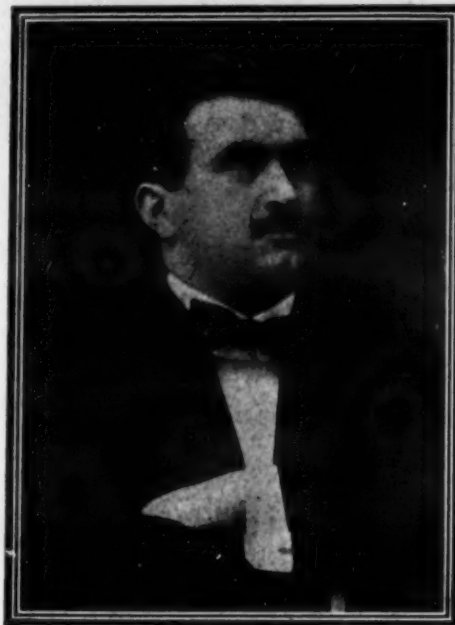
"No, not now," said the sensitive man as he began to button his coat.

"Well, then, my dear man, what is the matter?"

"I'll tell you what's the matter. It's your American audiences. I am an Englishman. I traveled for years all over the world, but not till I struck the United States did my nerves receive such a shock as when, one night, I went to a theatre and, just before the play came to a close—mind you, the most interesting part of the evening, when everything in the plot is cleared up—the audience arose as if the place were haunted and made a rush for the doors. It was outrageous. But

FAGNANI WELCOMED NEAR HOME CITY

Young Baritone Appears in Springfield, Mass., with Emma Showers and Hekking.



SPRINGFIELD, MASS., March 13.—A spirited welcome was given Guglielmo Fagnani, the talented young baritone who appeared here last evening with Anton Hekking, the noted 'cellist, and Emma Showers, pianiste, be-

fore an audience which completely filled Court Square Theatre.

Widely known as Willis Flanagan in Holyoke, his native town, the young singer was greeted by many of his townspeople at this, his first concert after an absence of six years, during which time his study has been pursued in Germany and Italy. He made his operatic debut in Milan with a success that gives promise of greater achievements.

Possessing a voice generous in color and of ample volume, which he uses with telling effect, Mr. Fagnani won his hearers and at once established himself as a singer of unusual attainments. His very certain artistic temperament and rich vocal gifts were displayed to excellent advantage in the prologue from "I Pagliacci" which was sung with artistic conception and dramatic power. Mr. Fagnani was repeatedly recalled and forced to acknowledge the salvos of applause.

The playing of Anton Hekking fully justified his claim to rank among the foremost 'cellists of our time. Mr. Hekking excels in the combination of many qualities which make a varied and impressive whole.

The pianiste of the evening, Emma Showers, plays with delightful tonal colorings. There is a charming unaffected style, a crispness and sparkle thoroughly appreciative of the composition in hand. Among her most enjoyable contributions were Sinding's "Frühlingsrauschen," Chopin's "Valse Brillante," Op. 34, No. 1, and Vogrich's "Staccato Caprice" which were played in a manner eliciting cordial applause.

RAPHAEL KELLERT'S RECITAL.

Young Violinist Plays Before Mendelssohn Hall Audience in New York.

Raphael Kellert, the young Russian pianist who made his New York debut earlier this season with the New York Symphony Orchestra, gave a recital Thursday afternoon in Mendelssohn Hall, assisted by Helen McGrew, soprano.

Mr. Kellert's programme contained these interesting items: Beethoven's Sonata No. 1, Op. 12; Bruch's Concerto in G minor, Op. 26, and Vieuxtemps's Ballade et Polonaise in G major, Op. 38. Miss McGrew sang songs of Handel, Mozart, Brahms and Thomas Brown. The recital will be reviewed in MUSICAL AMERICA next week.

William H. Rieger in Milwaukee.

William H. Rieger, the well-known tenor, was the soloist this week at the presentation in Milwaukee of Bach's Passion music.

"There are many good voices," Mme. Calvé said, "that the world will never hear because their owners are too indolent to develop them."

"It is like the story of the farmer. Looking up from his magazine the farmer said vehemently to his wife one night: 'Do you know what I'd have done if I had been Napoleon?' 'Yes,' she answered. 'You'd have settled down in Corsica and spent your life grumbling about bad luck and hard times.'"

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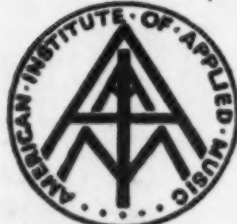
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MARIE HALL AGAIN PLEASES TORONTO

Prominent Citizens Arrange Banquet in Honor of A. S. Vogt.

TORONTO, CAN., March 18.—Marie Hall, the young English violiniste, gave a concert in Massey Hall last Thursday. Despite her fragile appearance she succeeds in drawing from her instrument a tone at once broad, rich, full and sweet. Her absolute mastery of the most trying complexities of violin technique was shown in the admirable rendering she gave of Vieuxtemps's Concerto in E, her first number. The audience was captivated by her musical attainments.

Equally successful was her playing of Ernst's "Othello Fantasie," a work more suited to the display of technique than to keenness of emotional analysis. On the other hand, Wilhelmj's transcription of Schubert's "Ave Maria" was of touching fervor. A Tchaikowsky valse was given with finished phrasing and lightly balanced rhythm; "Moto Perpetuo" with remarkable dexterity and graceful bowing.

After the return of the Mendelssohn Choir from New York, where the success of its concerts in Carnegie Hall exceeded the fondest expectations of the promoters, the citizens of Toronto arranged a banquet at the King Edward Hotel in honor of Dr. A. S. Vogt, the conductor.

Over two hundred and fifty of the most prominent men of the city were present and addresses appreciative of the service Dr. Vogt is doing for music in this country and for the status of the country itself were made by Lieutenant-Governor Clark, E. F. B. Johnston, George Tate Blackstock and Byron E. Walker, the honorary president of the Mendelssohn Choir, who referred to the conductor as "a little Napoleon."

In responding to the toast, "Our Guest," Dr. Vogt mentioned his policy of disbanding the chorus every year in order to insure constant growth.

"The Mendelssohn Choir of 1906-7 is no more," said he. "Each member must individually apply and undergo a voice test before admission to the new choir of 1907-8."

Mary Le Grand Reed, the Toronto soprano, who recently returned from Paris, where she was one of Jean de Reszke's pupils, is engaged for the concert of the Mendelssohn Glee Club of New York, in that city, on April 16. H. H. W.

"Crossing frontiers is the bugbear of traveling," said a young woman in a delightfully becoming short skirt, as she tripped down the gangway of an ocean liner. "Still, though we may say we have trouble when we come back to this country, it is absolutely a pleasure compared with the trials and tribulations endured when passing through the St. Gothard and Chiasso into Italy. There are the champion custom house officer worries of the world. It's absolutely the limit! Soldiers ask you whether you have anything to declare. When you utter a simple yet emphatic 'No!' they pretend to believe you. But just as you are going out of the station a dozen soldiers close in on you. They will even feel a traveling shawl, if it looks suspicious. I had a violin that I had not declared, as I thought such a procedure was not necessary. They asked me whether it was mine. I said it was. They did not believe me. I was forced to go back into the inspector's office. There, before a score of persons, I heard the decree that if the musical instrument was mine I must show that fact by playing it. I could not. My violin was seized. Oh, yes, I got it back months afterward, when I went out of Italy, but it cost me a lot of worry and trouble."

LONGFELLOW HONORED BY NEWARK CHORUS

Schubert Oratorio Society Celebrates Hundredth Anniversary of Poet's Birth.

NEWARK, N. J., March 13.—Samuel Coleridge-Gaylor's setting of Longfellow's "Song of Hiawatha" was produced by the Schubert Oratorio Society in the Krueger Auditorium, Tuesday of last week, as a means of commemorating the birth of the great American poet, which occurred just one hundred years ago. The proceeds of the concert were donated to the Job Haines Home.

The largest audience of the season attended. The soloists were unusually satisfactory and the chorus took its work seriously and made a creditable showing. The most enjoyable features of the evening were the solos by Reed Miller, tenor, and Claude Cunningham, basso. Mr. Miller, who is new to the local concert stage, made an excellent impression. His work is thoroughly artistic, his style authoritative, his voice of agreeable quality. Particularly fine was his singing of "Onaway! Awake, Beloved!" Mr. Cunningham's singing was in accordance with this artist's well-known high standard. Viola Waterhouse, the soprano, who was called upon to sing at the last moment, did very creditably. Her voice is of light and pleasing quality. The orchestra of thirty pieces acquitted itself well under Louis Arthur Russell.

The cantata, which is divided into three parts, "Hiawatha's Wedding Feast," "The Death of Minnehaha" and "Hiawatha's Departure," was heard under decidedly favorable conditions and was well received.

MONTREAL WELCOMES GREAT CONTRALTO

Mme. Schumann-Heink Receives Ovation at Her Only Appearance in Canadian City.

MONTREAL, March 18.—Mme. Schumann-Heink received an ovation at the Monument National last week when an exceptionally large audience assembled for the only recital to be given here this season by this great artist. Notwithstanding the encore accorded after the last number, the audience was loath to leave the hall and continued to applaud, forcing the wonderful contralto to bow again and again until the curtain descended.

The programme contained a list of compositions that would awe any other artist; and yet Madame Schumann-Heink seemed to have more voice than ever after the concert had reached the prison scene from Meyerbeer's "Le Prophète" by which it was closed. An aria from Rossi's "Mitrane," a group of three songs by Schubert, others by Hugo Wolf, Liszt, Schumann, Brahms, besides six Hungarian Gypsy songs, also by Brahms, filled up this most extraordinary concert. Josephine Hartman, pianiste and accompaniste of New York, played a Chopin Etude in E major, "Spinning Song," by Wagner-Liszt, and Caprice Espagnol, by Moszkowski, that were much appreciated. C. O. L.

"Did you beat the carpet, dear?"

"I did," replied the poet.

"And the stove pipe—have you taken it down?"

"I have."

"That's a dear; Now, go and dig in the garden for exercise, and then you may go to your garret and write love songs for groceries!"—Atlanta "Constitution."

INTRODUCING MUSIC IN A UNIVERSITY

Samuel A. Baldwin Outlines His Plans For the College of the City of New York.



SAMUEL A. BALDWIN

Associate Professor of the College of the City of New York, Who Takes Charge of the Music in that Institution

In future, music will occupy an important position at the College of the City of New York. As was mentioned in a recent issue of MUSICAL AMERICA, Samuel A. Baldwin, for the past five years organist of Holy Trinity Episcopal Church in Brooklyn, and a composer of note, has been put in charge of the new department of music with the title of Associate Professor. A new sixty-stop organ is being built and will be ready for use at the beginning of the Fall term. The instrument is complete in every respect. In fact, in a recent interview given to MUSICAL AMERICA, Mr. Baldwin said:

"A committee of the trustees came to me asking for suggestions as to any way in which the organ could be improved, saying that they would be willing to undergo the expense of additional improvements in order to make the instrument absolutely satisfactory in every detail. I could find no point which I could have wished altered or improved."

"The organ will find a fitting lodgment in the new auditorium, which will be one of the finest concert halls in the world."

"As to the plans, they have been left largely to me. There will be one organ recital each week, at which a programme, educational in that it will present the best works of the best masters, will be presented. These concerts will be free to the public, of course. Each morning there will be something in the nature of Chapel exercises, although just what they will be has, as yet, not been fully decided. But music will play an important rôle."

"The arrangement of this daily assembly will be a rather difficult matter, as so many different creeds have to be considered, and an order of exercises evolved which will not

conflict with the religious belief of any student at the College.

"I shall also have to conduct series of lectures. There is an orchestra already in existence made up of members of the student body. This organization will be augmented and professional players of instruments not obtainable among the talent of the college, brought in."

"Beyond the work which is at present being done, that of preparing those who wish to become teachers in the public schools, in the requirements in music, there will be no technical instruction. To be sure, I shall endeavor to help in every possible way such students as evince marked ability, or a desire to study the subject more thoroughly. Such work must, of course, be done outside the regular College hours."

"It has been decided, as you see, to take the music simply from the standpoint of the cultural element. This introduction of music into the College ought to mean a great deal in the lives of the students."

Pupils of the New York German Conservatory of Music gave a well-rendered programme Wednesday of last week, which included works by Moszkowski, Chopin, Liszt, Rossini, German, Thomas, Mozart, Bach, Wagner, and Beethoven. Frieda Weber, Charlotte Moore, Henrietta Kahler, Harry Kaufmann, Edna Wuestenhoefer, Guido Hocke, Esther Woolsey, Gertrude Salzbach, Grace Schad, Otto Stahl and the Orchestra Class did work which was a credit to themselves and their teachers.

Putnam Griswold, the young American basso, who sang here in "Parsifal" and is now a member of the company at the Royal Opera House in Berlin, has been engaged for the season at Covent Garden in the spring. He will have the leading basso rôles in the Wagner repertoire.

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NEW YORK, SATURDAY MAR. 23, 1907.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

The Metropolitan Opera House season closes with a record that shows eighty-five regular performances; fourteen extras; seven double and triple bills—a total of 106. Forty-nine Italian operas were sung, thirty-six in German and twenty-one in French.

Boston is trying to supply good music to the million or more people who live within a few miles of the State House and for various reasons are unable to attend the twenty-four concerts of the Symphony Orchestra. Wallace Goodrich and his Jordan Hall musicians have been working out the plan with decided success, so far as they have gone. This orchestra accomplishes at least two gratifying results: it brings the best music to the attention of many who could not otherwise hear it and it prepares the performers for graduation into the larger orchestras in other centres.

MAURICE GRAU.

In some of the obituaries of the late Maurice Grau, the impresario who died recently at his home, near Paris, and who will be remembered by the younger generation principally through his connection with the Metropolitan Opera House, where he was the predecessor of Mr. Conried, it was stated that he deserved the credit for really introducing grand opera into this city and country.

So much that is worthy and appreciative can be said of Mr. Grau's career as a manager, that it is unnecessary to give him credit for that which does not belong to him.

Grand opera, from a musical point of view, came to this country long before Mr. Grau did. Let us not forget the fine seasons which Max Maretzek conducted with Lucca and other great artists, at great loss to himself; nor the seasons which Mapleson carried on with Adelina Patti and Campanini, greatest of tenors. Let us not forget the late Gotthold Carlberg, who was the first to give a Wagner

opera in this city, which was in the shape of performances of "The Flying Dutchman," in which Mme. Pappenheim who is now a leading and most respected vocal teacher in this city—was the star.

And even before these impresarii, there were others who brought over great artists in the olden days, when to give opera meant, very often, bankruptcy.

These managers were the pioneers, and even if their performances lacked somewhat in the way of scenery and accessories, from a musical standpoint they were of a very high order. Indeed, a good many of the performances which are given to-day cannot approach them.

Nor does Grau deserve the credit, when he was manager here of the Metropolitan Opera House, of inaugurating the system of massing his stars, as Napoleon massed his battalions. The credit for that belongs to his partner, Henry E. Abbey, who was a gambler in attractions, though his method involved the bankruptcy of the old firm of Abbey, Schofel & Grau, after a loss of \$250,000 in a single season.

What Grau did, besides importing light opera into this country—notably the productions of Offenbach—and bringing over some of the great stars in the dramatic world, was that he introduced an element of certainty into operatic affairs. He was a business man, who kept his word as well as his contracts—paid what he agreed to pay. He took the musical business—and certainly, the operatic business—out of the nebulous, chaotic condition in which it had been, and placed it on a clean, honorable, satisfactory business basis. But he was not a musician, and he had no sympathy with music, except of a very light and ephemeral order, and he had not the slightest idea of improving the musical culture of this country. If the public would have clamored for a Café Chantant, he would have been perfectly willing to have given them one—provided they paid enough,—and the best proof of this is that, years ago, one of his first ventures, on his own account, was the production of that musical indecency, "La Timbale d'Argent."

THE ARONSON CASE.

Serious charges have recently been brought against Rudolph Aronson, the well-known manager and impresario, who has made his headquarters in Paris for some time past, but who was recently in this country.

It is asserted that Mr. Aronson, through the bureau he established abroad, undertook to manage the tours of artists in this country, and also to obtain for them remunerative engagements. For such services, it is claimed he obtained, from a number of well-known musicians, large sums, in advance. It is further claimed that he has not kept his agreements, that a number of musicians who had given up their season's work in Europe on the promises he had made, have practically been left without income thereby, because no engagements were made for them in this country, while others, who came here at considerable expense, have found that nothing had been done for them.

Various suits have been brought against Mr. Aronson, for the recovery of sums of money varying from \$1,000 upward, which it was claimed was paid him for work which he has not done. It is furthermore asserted that Mr. Aronson, when he left New York and returned to Paris not long ago, left a large number of bills for advertising and other expenses unpaid.

Statements of the artists and musicians who claim that Mr. Aronson deceived them are appearing in the daily papers here, in connection with the suits that have been brought, and as Mr. Aronson is not in this country now, it is but fair that public opinion should be held in suspense until he has an opportunity to explain or answer the charges brought against him.

In this connection, it may be well to say to foreign artists and musicians that this country no longer affords an opportunity for those who have long since seen their

prime, or who have a reputation yet to make, or whose abilities are of but a modest order.

The standard in this country has been raised very high, and it is only artists of the first rank, and with exceptional talent, who can have even a hope of securing anything like adequate reward, and then the management must be of the best.

MR. HAMMERSTEIN'S PLANS.

In making arrangements for a season of opéra comique at the Manhattan Opera House to run concurrently with his season of grand opera proper next year, Oscar Hammerstein has taken the preliminary steps in an undertaking of great import to the music world of New York city.

The Opéra Comique in Paris has long occupied a unique position. It has had many imitators, but no rivals, and in adopting it as, in a measure, his model for his new field Mr. Hammerstein has shown another instance of that perspicacity which has baffled sceptics more than once since he first conceived the project that now stands materialized in West Thirty-fourth street. It has been said that his capacity for changing his mind amounts to a positive genius, but the elaborate preparations he has already begun for the equipment of his company for work of the kind referred to leave no doubt as to the seriousness of his intentions.

To the average mind in this country the term "opéra comique" conveys the same impression as "comic opera," with perhaps a vague idea that the music of such a work is of a better grade than that of which the ordinary comic opera here can boast. In other words, "opéra comique" is confused with "opéra bouffe." It was originally understood that the plot of an opéra comique should end happily, but this condition has been ignored in many cases, especially by modern composers. In strict analysis, the differentiation between "grand opera" and "opéra comique" pertains chiefly to the technical construction of the work. Grand opera admits of no spoken dialogue; an opéra comique can, broadly speaking, be described as a work built on the lines of a grand opera, but containing spoken dialogue.

However inaccurately the border line between the two classes of operas may be drawn at the present day, they preserve their distinctive identity, and in investing the opéra comique wing of his company with the dignity of special organization Mr. Hammerstein is adding to the dignity of his whole enterprise. It is not a matter for serious regret that he has decided to eliminate most of the early florid Italian works from his company's repertoire.

The death of Fritz Scheel leaves a vacancy in the musical life of Philadelphia that will be hard to fill. The high ideals he so enthusiastically cherished will continue to live with the orchestra and his influence by no means ends with his death. It is no exaggeration to say that the Philadelphia Symphony Orchestra is to-day what Fritz Scheel made it. One of this noted conductor's fondest hopes was to see the day when his city should have a great auditorium in which, at a low price of admission, the great mass of people might hear the best music performed. The prosecution of such a plan at this time would be a fitting testimonial to Mr. Scheel's life work. In the mean time the Quaker City orchestra officers are looking for a worthy successor to the director's post. Leandro Campanari is beyond doubt the favorite candidate for the position and if the orchestra succeeds in securing his services its future will be in the hands of one of the most capable directors in America to-day—a man who is thoroughly qualified to maintain the high standard already established and to raise the organization to still greater heights of achievement.

Puccini, the great Italian composer, has returned to Europe to write a new opera and Henry W. Savage has a contract for the American rights.

PERSONALITIES.



PAUL DUFAULT

Dufault.—Paul Dufault, the popular tenor, has just left the Post Graduate Hospital, New York, after undergoing an operation for appendicitis. He has fully regained his strength and is already active in his concert and studio work, having been re-engaged as soloist of the Pilgrim Church in Brooklyn, a position which he has filled with great success for the past six years.

Scheffer.—Corrie Scheffer, a young Dutch girl, has just received an invitation from President Roosevelt to sing at one of the White House Musicales during the week following Holy Week.

Navas.—Rafael Navas, Spanish pianist, who played in Mendelssohn Hall, Wednesday afternoon, won the first prize awarded him by the unanimous vote of the jury of the Conservatory of Music at Madrid.

Ogden-Crane.—Mme. Ogden Crane has had so many applications for a Summer term of her popular "American Opera" course that she has decided to remain in New York all Summer at her Carnegie Hall Studios.

Melba.—Mme. Nellie Melba is to sing *Tosca* in Puccini's opera of that name for the first time this Spring at Covent Garden. She hopes to sing the rôle at the Manhattan Opera House next year if some arrangement can be made with the Ricordis.

Lhevinne.—Rosina Lhevinne, Josef Lhevinne's wife, is a mathematical as well as musical prodigy. She took her first piano lesson of Safonoff's pupil, Josef, at nine years old, and her last at his Moscow conservatory at seventeen years. She married Lhevinne only eight days after graduation.

Grau.—The late Maurice Grau, although he had been devoted to his wife and daughter, never gave either a Christmas gift. When questioned about this peculiarity he said, "Why in the world should I give presents to my family? I give them all the money they want and they can buy for themselves much better than I could for them."

Eames.—Mme. Emma Eames's appearance in "Aida" in the Metropolitan on March 13 had a special significance, for, eighteen years ago, on March 13, 1889, in Paris, she made her first appearance on any stage in grand opera. The opera was "Romeo et Juliette" and Jean de Reszké was the Romeo, while the American singer was the Juliette.

Spanuth.—August Spanuth, for many years pianist, teacher and music critic in New York, but now a resident of Berlin, has begun a discussion of the New York "Salome" case in the "Signale für die Musikalische Welt," published in Leipzig. In the first instalment of his essay Mr. Spanuth contented himself with setting forth the views of the local music critics, and acquitted them of having in any wise urged the action which was taken.

Kubelik.—Jan Kubelik, the famous violinist, is the father of another daughter, born three weeks ago. Mother and daughter are reported to be doing well. This is Kubelik's fourth daughter since he wedded Countess Czaky-Szell in Debreczin, Hungary, August 25, 1903. The next August twin daughters entered the family. Another daughter was born February 9, 1906. Kubelik has often expressed an ardent desire for a son, that he might teach him to be a worthy successor to himself as a virtuoso.

Maurice Grau's Notable Career Ends; Death Due to Heart Trouble

Former Head of Metropolitan Opera Company Passes Away in Paris—His Many Achievements.

PARIS, March 16.—Maurice Grau, the well-known impresario, died Thursday. For some time he had lived with his wife and daughter at Croissy, near here. He had been suffering from a disease of the heart, and was attended by Professor Dieulafoy and the latter's nephew, Dr. Dehu.

Maurice Grau, the predecessor of Heinrich Conried, as manager of the Metropolitan Opera House, was born at Brünn, Austria, in 1849. When he was five years old, his parents brought him to New York. He spent two years in the office of Morrison, Lauterbach & Spingarn; but the interest in operatic and dramatic affairs which had been created by his association with his uncle and predecessor, Jacob Grau, led him to abandon the law before being admitted to the bar. For many years he remained in his uncle's employ in various capacities which enabled him to learn the technique of the business. In 1872 he began with an enterprise of his own, and in conjunction with Charles A. Chizzola, brought Aimée to this country. The same year he managed Rubinstein and Wieniawski, who made a most successful tour with the Thomas orchestra.

In 1873 he formed the Clara Louise Kellogg English Opera Company.

Mr. Grau's ambition to be a metropolitan manager led him in 1874 to lease the Fourteenth Street Theatre, then called the Lyceum. At the same time he engaged four companies—Aimée's, the Coralie-Geoffroy Opera Bouffe Company, the Soldene English Opera Bouffe Company, and the Great Ristori. This venture proved unsuccessful financially, but by careful financing he soon recovered his strength.

The partnership with Abbey and Schoeffel, who were already associated together, was begun in May, 1882. Soon they were looked on as the foremost theatrical firm in the city at that time, and when the projectors of the Metropolitan Opera House were looking around for some one to manage the season of opera they had planned in opposition to that being produced by Col. J. H. Mapleson at the old Academy of Music, they naturally hit on Abbey, Schoeffel & Grau as the proper persons. The Metropolitan was built by a number of wealthy men, who were unable to get the best boxes at the Academy of Music, and therefore decided to have an opera of their own.

The opera season of 1883-84 was the first in which the rival companies were pitted against each other. Mapleson's stars were Patti and Etelka Gerster, and Abbey and Grau had a strong company, including Christine Nilsson and Marcella Sembrich. This first plunge into grand opera was a disastrous experiment for Abbey, Schoeffel & Grau. They lost \$250,000 and discontinued grand opera the next season. Then came seven years of German opera, under the management of Leopold Damrosch, the first year, and Edmund Stanton, subsequently. At the end of the season of 1891 the directors concluded they had had enough of German opera for the time being, and once more Abbey, Schoeffel & Grau (who had in the meantime managed Patti and other stars with varying success) were invited.

They accepted, and brought over, in 1883, the De Reszkes, Emma Eames, and Piançon. After the death of Abbey and the disastrous Western tour of the Metropolitan Company, the affairs of the Abbey Company were wound up. On May 3, 1897, the Maurice Grau Opera Company was organized by Edward Lauterbach, Robert Dunlap, Ro-



THE LATE MAURICE GRAU
Well-Known Impresario and Former
Director of the Metropolitan Opera
Company Who Died in Paris on
March 14

land Knoedler, Henry Dazian, Charles Frazier, B. Franklin de Frece, and others, and Mr. Grau was made president and managing director. From that time Mr. Grau managed the affairs of the Metropolitan with increasing success until the Spring of 1903, when ill health compelled him to retire, and Mr. Conried was chosen as his successor.

Mr. Grau's most notable achievements were the increased use of star casts and of the custom of having each opera sung in the language in which it was written. Before him "star opera" meant one star and several mediocrities; under him it meant a cast including three, four, or five world-famed singers. He was for years strongly prejudiced against Wagner and German opera. Walter Damrosch was shrewd enough to take advantage of his folly; he gave a season of Wagner opera, which was so successful that Mr. Grau's eyes were opened, and thenceforth he gave the same careful attention to German as to Italian and French opera. He had for some time been unable to leave his bed; but to the end he eagerly read all the operatic news from New York at his residence at Croissy, near Paris.

Eight years ago Maurice Grau was made a Knight of the Legion of Honor, in recognition of his work in behalf of French art. The cross was conferred upon him by a special desire of M. Delcassé, the minister of foreign affairs, and, being the first instance of the distinction being conferred upon a foreign impresario, and in view of his thirty years' service, it gave eminent satisfaction in artistic circles there.

Mr. Grau was perhaps the first impresario to make money out of grand opera (after paying all his bills). His motto was: "Throw money out of the window with both hands and it will come back again." But he had an odd habit of stopping short at some things. Jean de Reszke once said: "Grau will give you a cigar, but he won't give you the match." Mr. Grau found time, one season, to manage also the Covent Garden Opera in London. During his directorship the list of operas introduced to New York included "Falstaff," "Tosca," "Messa-line," "Manru"; but he relied chiefly on old favorites.

MANY WORDS OF EULOGY.

Operatic Stars Express Deep Regret Over Maurice Grau's Death.

Deep regret was expressed by many who knew Mr. Grau, when the news of his death reached New York. The "Herald" gathered the following expressions:

"Mr. Grau's death came as a shock to me," said Heinrich Conried. "My experience in the Metropolitan at the head of a large opera company has shown me what a capable man Mr. Grau was."

Mr. Conried cabled to Paris to have a wreath placed on the grave of the former opera director.

News of the death of Mr. Grau affected Mme. Melba deeply at Cleveland. She was not told until after her concert there. She did not speak for fully a minute. Her first words were: "I should not have sung to-night. I should not; I should not." She was in tears and spoke with difficulty.

"Grand opera in the United States could not have been what it is now had it not been for him. He deserves the greatest honor from those who know that music makes civilization—a national monument, an international monument, if you will. One may sing, you know, but it is not given to many to be the patron of singers as Maurice Grau was. He gave America the grandest opera in the world."

"Oh, I am so sorry," said Mme. Nordica, who is on tour at the head of the San Carlo Company, now in the West, when told of Mr. Grau's death.

"All the music world will be shocked, as I am. He was so kind and good. I sang with him for years and we never had a written contract. We loved him and had all confidence in him."

"I saw him last in December. He was then in feeble health, but his mind was as brilliant as ever, and he was in remarkably close touch with the whole operatic world. We will all feel deeply this loss."

Mme. Eames was much affected. "I considered him one of my dearest friends," she said. "Much of my operatic success I owe him. He was kindness itself."

Mme. Schumann-Heink, who is on a concert tour, was moved to tears when she read of Mr. Grau's death. "Mr. Grau," she said, "was a great, a noble man. The world was indebted to him for some of the greatest operatic triumphs. Personally, I feel his death most keenly."

NEW YORK'S ORCHESTRAS.

Philharmonic Society the Oldest of Its Kind in the Country.

From the "Music Lover's Calendar" for the current year, published by the University of Illinois through Breitkopf & Haertel of this city, it is profitable to recall a few distinctions drawn between the "Great Symphony Orchestras of America" and, in particular, of New York:

"The oldest orchestral organization in the United States, the Philharmonic, differs radically and significantly from the societies consisting of bands of guarantors. . . . Whatever shortcomings the Philharmonic Society may have, it retains the distinction of being an independent company of artists, standing before the public upon its own merits and at its own risk."

But that was written before the present guarantee fund of \$30,000 for three years of Sefonoff, raised by his admirers here.

"In 1878," we read again, "the conservatism of the Philharmonic seemed to offer a promising field to an orchestra of more venturesome character, and Dr. Damrosch from the outset defined his policy as that of an explorer of new realms. . . . Walter Damrosch inherits much of his energy and resourcefulness in financing its seasons. He had a vigorous battle with the Musical Union about the importation of new men in 1905, but they are still in the orchestra."

"In addition to other activities, the New York Symphony Orchestra is employed to play the programmes of the Young People's Symphony Concerts under Frank Damrosch. . . . The People's Symphony Orchestra, conducted by Franz X. Arens, is composed of players chiefly drawn from the Philharmonic. The Russian Symphony Society is an organization of guarantors. The orchestra contains a number of Russians, together with members of the Philharmonic and Symphony orchestras."

CHANGES PLANNED AT THE MANHATTAN

Opera House Will Undergo Alterations Before Next Season.

When Oscar Hammerstein opens his opera house in Thirty-fourth street next season, his patrons will notice a number of important alterations.

The stairways to the balcony, which now ascend from the lobby, will be changed and run from independent entrances from the street, so that those who have seats on the upper floors will pass in from Thirty-fourth street and go directly to either the balcony, dress or family circle.

In Thirty-fifth street the carriage entrances will be established so that box owners will pass through a covered passageway at each end of the stage direct to their places instead of entering the main lobby, as they have had to do this season.

"I have planned to have the lobby on the ground floor made just as elegant as a drawing room," said Mr. Hammerstein this week. "Only those who have boxes and orchestra seats will use the main lobby for promenading, as the large foyers above the ground floor will be turned into lounging rooms for those holding seats upstairs. I also have planned a greenroom for my artists, and back of the curtain I will provide a handsome apartment for their use when not on the stage."

"Many changes also are to be made in the boxes. As for myself—well, to-day I agreed to give up my own box to a society woman who desired it for next season."

Mr. Hammerstein has received a letter from Mary Garden relative to the company she would like to have around her in the opera comique productions, but he has decided to engage no one for this company until he reaches Paris. He intends to bring artists from Paris to paint the scenery for these productions.

PLYMOUTH OPERA SINGER RETURNS

Louisa Ardizzoni Home Again After Winning Success in Important Roles in Italy.

PLYMOUTH, MASS., March 18.—Luisa Ardizzoni of Plymouth, who has been singing in grand opera in Italy, returned home early last week.

It was seven years ago that Miss Ardizzoni first came into public notice as a singer. She was then employed in the Plymouth Cordage Company works in her home town and was asked to sing at a fair for the benefit of the Ryder Home for Aged People. Her singing was one of the notable features of the event and a number of prominent residents immediately took steps to secure tuition for her at the New England Conservatory of Music in Boston.

Miss Ardizzoni made her first appearance on the operatic stage at Castelfiorentino, singing the title rôle of "La Bohème." It was at this theatre that Amadeo Bassi of the Manhattan Opera House in New York, first sang in grand opera. The Italian press highly praised Miss Ardizzoni for her fine voice, good method of singing, dramatic ability and pure diction. She has won her greatest successes as Mimi in "La Bohème," Marguerite in "Faust," Elsa in "Lohengrin" and Santuzza in "Cavalleria Rusticana."

WIRELESS TELEGRAPH MUSIC.

Lee DeForest, Inventor, Demonstrates Apparatus for Transmitting Melodies.

Music, conversation, and telegraphic signals from a steamship in the bay were transmitted by wireless and heard through an ordinary telephone receiver in a room in the top floor of the Normandie Hotel, New York, one day last week.

Dr. Lee DeForest, inventor of a wireless telegraph system, gave a public demonstration of apparatus for the adaptation of the wireless method to the telephone. Music was transmitted by wireless from Telharmonic Hall, Thirty-ninth street and Broadway, by the New York Electric Music Company, and was plainly heard through a telephone and wireless receiver installed in the hotel, a block away.

BISPHAM

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Elaborate Plans for Music at the Jamestown Exposition

Sidney Lloyd Wrightson is Preparing Excellent Programmes.

WASHINGTON, D. C., March 18.—Sydney Lloyd Wrightson, who was recently appointed the musical director of the Jamestown Exposition, has just sent to the Board of Managers a tentative programme of the musical events which he proposes for the exposition. During his recent visit to Jamestown he had a long talk with the officials who requested him to submit for their approval an outline of what he considered would be attractive for the visitor to the exposition. This Mr. Wrightson has done and it consists of the following:

The Jamestown exposition will open on the morning of April 26 with its prescribed official proceedings and a chorus of 500 voices, which will include the Washington Choral Society augmented with picked voices from Washington and Norfolk. There will be no music in the afternoon, but in the evening "The Messiah" will be given by the Washington Choral Society increased with one hundred voices from Norfolk, making in all a chorus of 350. A quartette from New York will be engaged for this work.

After this opening there will be no musical events until May 13, the time originally designated for the opening of the exposition, as the exhibits and grounds will scarcely be in readiness until this time. For this event Mr. Wrightson proposes a children's chorus of 500 voices. It is anticipated that on this date also will be dedicated the \$15,000 organ to be built in the big auditorium, and to be played by a well-known organist selected by Mr. Wrightson. There will be three weekly evening concerts in the auditorium, consisting of organ recitals and vocal and instrumental musicales; and on one of these evenings each week the Norfolk Exposition Chorus will be heard.

In order to invite a rivalry in various parts of the country as well as to excite an interest in the exposition Mr. Wrightson proposes an original scheme of his own, in offering a choral cup and a glee cup, each valued at \$200, to be competed for by various organizations. Choral societies from the South, Southeast, and West are especially invited to enter this contest; while



SYDNEY LLOYD WRIGHTSON
One of Washington's Prominent Musicians
Who Will Have Charge of the Music at
the Jamestown Exposition

all colleges and universities are expected to make a lively contest for the glee cup. These organizations will upon application visit the exposition during the Summer months and at the close of the exposition the award will be made. For this purpose judges will be selected from Washington, Norfolk, Baltimore, Atlanta, and Richmond, one man well versed in music being selected from each city.

There will also be a series of concerts by the world's greatest artists, to be held on the evenings of May 22, June 21, July 17, August 21, September 13, October 19, and November 20. For these events Mr. Wrightson proposes to secure such favorites as Emma Eames, Schumann-Heink, Rosenthal and others, but at this early date it is impossible to ascertain exactly who will compose the artists for these occasions. In order to furnish entertainments for the lovers of the orchestra and band, as well as to give these organizations an opportunity of being heard at the exposition, there will be four concerts by four of the leading orchestras of the country and an equal number of concerts by four of the finest bands. Exactly which these will be will be published later.

Realizing that this is an American exposition and appreciating that our talent should also be given a hearing, Mr.

Choral and Glee Contests By Large Singing Societies.

Wrightson suggests twelve additional concerts by America's finest artists, both vocal and instrumental. All the big events, including the recitals by the world's artists and the concerts by the orchestras, bands, and choruses will take place in the Convention Hall, which has a seating capacity of 6,000. The other events will be held in the Auditorium, which has a seating capacity of 1,500.

This is the musical programme as just presented by Mr. Wrightson to the Board of Managers of the Exposition. It is tentative as yet, but the general plan is expected to be followed. All of these concerts will be offered at popular prices, which will afford one the rare opportunity of hearing the finest music of every description at a small price.

In addition to all this music the various countries which will have pavilions at Jamestown have promised to send their national bands and these will give daily open-air concerts to entertain the visitors.

W. H.

BELLA ALTEN FOR BERLIN.

German Soprano May Join the Manhattan Company After Foreign Season.

Bella Alten, the popular *Gretel* in the Metropolitan Opera House performances of Humperdinck's "Haensel und Gretel," will not return to the Metropolitan Opera House next year. She is engaged for the Opéra Comique in Berlin, where she will sing the title rôle in Charpentier's "Louise" in the Fall.

"My Berlin contract is for three years," said the German soprano a few days ago, "but I shall probably not stay abroad so long. I want to return to America before that time is up."

It is rumored that when Miss Alten returns she will sing at the Manhattan Opera House. Her repertoire is extensive and includes *Eva* in "Die Meistersinger," *Olga* in "Fedora," *Nedda* in "Pagliacci," *Musetta* in "La Bohème," *Gretel* in "Haensel und Gretel," *Astaroth* in "The Queen of Sheba," the bird in "Siegfried" and parts in most of Wagner's other music dramas.

"The opera season," said "Punch," in London this year, "has been a peculiarly fatal one. Not a heroine has survived."



She (at the recital).—"What do you think of his execution?"
He—"I'm in favor of it."—"Punch."

She—"You ought to see him handle the ivories!"

He—"Is he a billiard player or a pianist?"

She—"Neither; he's a dentist."—Yonkers "Statesman."

"Are you fond of music?" asked a stranger of the young man at the concert who was applauding after a pretty girl had sung in a very painful way.

"Not particularly," said the young man frankly, "but I am exceedingly fond of the musician."

A wrong note had occurred in the orchestra several times. The conductor in despair commenced an examination of the music of the respective instruments. On looking at the first violin copy he spied a dead fly on the music.

"You idiot!" he roared to the French violinist, "can't you see that is a fly on your music?"

"No matter," retorted the Frenchman, "he was there, and I played him."—"Life."

"I wonder why she sings when she's feeling badly?"

"Probably because she knows others will hear her, and misery loves company."—Cleveland "Plain-Dealer."

Paternal Admiration.—"Your daughters have had every advantage." "I should say so," answered Mr. Cumrox, "they can understand every word of a music programme or a hotel menu."—Washington "Star."

Said She.—"One has to put up with a good deal in order to become an accomplished pianist."

Said He.—"Yes, and just think how much more the neighbors have to put up with."—Chicago "Daily News."

The pronounced success of the recital given at Mendelssohn Hall, March 6, by Elsa Ruegger and Francis Macmillen has prompted Loudon Charlton to arrange a second joint performance of the 'cellist and violinist at the same hall, on the afternoon of Tuesday, April 16. A concerted number will be included in the programme in addition to the individual numbers.

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Herwegh von Ende's Well-Arranged Programmes Attract New York's Music Lovers.

Herwegh von Ende, the violinist, has been giving a series of Lenten musicales in the Myrtle room of the Waldorf-Astoria, New York, the artistic value of which has been attested by the distinguished patronage they have received. Tastefully arranged programmes of an unhackneyed nature have been presented by artists of high standing and wide repute.

The second of the series, held on Thursday of last week, consisted of an hour with Poe and Chopin, interpreted by Charlotte Sully, reader, and Herman Epstein, pianist, followed by a short violin recital by Kotlarsky, Mr. von Ende's eleven-year-old Russian pupil. In Pierné's serenade, a mazurka by Borowski, Ries's "Perpetual Motion" and Saint-Saëns's "Rondo Capriccioso" Young Kotlarsky again demonstrated what his playing at the Metropolitan Opera House recently indicated, that he is a boy in whom remarkable temperamental gifts are combined with a degree of intellectual poise astonishing in one of his years. His taste has been cultivated along wholesome lines and he produces a virile and brilliant tone, while technical difficulties cause him little concern. His most notable work of the afternoon was his performance of the taxing "Rondo Capriccioso." At the same time his playing would have made a better impression if he had not indulged in such nerve-wracking scraping in tuning his instrument between his numbers. He was ably accompanied by Margery Morrison.

Mr. Epstein is well known as a scholarly musician, too sincere in his art to resort to cheap devices for obtaining effects, and his sane interpretations of Chopin's etudes in A flat, Op. 25, No. 1, and E major, Op. 10, No. 3, nocturne in F sharp, impromptu in F sharp, mazurka in B minor, and valse in D flat, and MacDowell's brilliant etude in F sharp,—the last mentioned he gave in the second part of the recital—further increased the high esteem in which he is held.

On the preceding Thursday Modest Altschuler and Cornelius Rübnér co-operated with Mr. von Ende in performances of two trios for violin, 'cello and piano, one by Mr. Rübnér, the other A. Simon's Opus 25. Each of these unfamiliar works possesses individual charm, and both were given with the unanimity of spirit and refinement of detail that invariably characterize the ensemble work of these distinguished artists.

Between the trios Eleanor Marx, soprano, sang Dvorak's Gypsy song cycle. Her pure, flexible voice, warmth of musical sentiment and breadth of understanding, as revealed in this choice garland of songs, delighted the audience. She was warmly and deservedly applauded, and was forced to respond to the demands for an encore.

HOFFMANN QUARTETTE.

Boston Organization Plays Debussy's "Dances" With H. Schuecker, Harpist.

BOSTON, March 14.—The third and last concert of the Hoffmann Quartette attracted a large and appreciative following. Besides the regular members of the organization, J. Hoffmann, A. Bak, K. Rissland and C. Barth, there were several assisting artists from the Boston Symphony Orchestra. Heinrich Schuecker, the celebrated harpist; Messrs Kuntz, Fiedler, Sokoloff, Mullaly and Currier, violins; Mr. Gietzen, viola, and Mr. Gerhard, double-bass.

For the first time in this city were given Debussy's "Dances" for chromatic harp and small string orchestra. They were beautifully rendered under the direction of Mr. A. Longy, with Heinrich Schuecker as soloist. Mr. Schuecker's interpretation was superb and all the more creditable in that he used the more difficult pedal harp instead of the chromatic.

The other numbers given were Strabe's Quartette in D and selections from Mozart's Quartette in E flat.

RUDOLPH GANZ IN NEW ORLEANS

Swiss Pianist Gives Recital in Series of the Philharmonic Society.

NEW ORLEANS, March 18.—At the French Opera House last Monday night the Philharmonic Society introduced to the music lovers of New Orleans Rudolph Ganz, the Swiss pianist, who has been touring the musical centers of the country and meeting with great success everywhere. It was the second of the series of concerts given by the society, and the attendance was quite large. Mr. Ganz was heard in the following programme:

Brahms.....Rhapsody G minor
Brahms.....Capriccio B minor
Dohnany.....Rhapsody F sharp minor
Dohnany.....Rhapsody C major
Schumann.....Sonata F sharp minor
Alkan.....Le Tambour bat aux champs
Ravel.....Jeu d'Eau
Debussy.....L'Isle Joyeuse
Chopin.....Nocturne G minor
Liszt.....Polonaise E major

The power and decisiveness of his playing in the Brahms rhapsody found rare revelation in the movements and fairly startled the audience with its electric vitality. Technically the artist proved himself fully and thoroughly the master, playing with absolute surety and verve. The recital was in truth a success, and the programme gave Mr. Ganz chance for the display of his virtuosity. The audience seemed well pleased and applauded every number played.

CLEVELAND ORCHESTRA LOSES.

"Pop" Season Ends and Musicians Face a Deficit of \$700.

CLEVELAND, O., March 18.—Although the "pop" concert season this year was financially unsuccessful, the concerts will be continued next year. The last concert of the 1906-07 series was given last week at Keith's Theatre to an audience which but partly filled the house.

The members of the Cleveland Grand Orchestra, which gave the affairs this year, lost about \$700, the receipts being but two-thirds of the expenditures. The loss falls upon the members individually. Lateness in opening the series is thought to have cost the organization many dollars.

Next year the concerts will start in the Fall, probably October 1, instead of January 1. It is likely, also, that the prices will be reduced if the orchestra can secure a theatre or hall large enough to permit lowering the admission.

At the last concert Emil Ring played two movements from the Henselt concerto. A new overture by Salamons, conducted by the composer, and an overture by Johann Beck, just published, were features of the programme. Harriet Mintz sang.

Debussy and the Fascination of Water.

PARIS, March 17.—Debussy's latest composition, a setting for voice and orchestra of Baudelaire's beautiful poem, "Le Jet d'Eau," was played for the first time last week by Mr. Colonne at his concert. The composition is a fanciful shadowy picture in half-tones. Debussy's love of the water is well known. When the composer was four and a half years of age, he was playing by a fountain. Lying over the edge admiring what he saw, he fell in and was nearly drowned. Thus early spouting water had a strange fascination for him. At a maturer age the babbling of brooks often induced musical thoughts.

The Halifax Ladies' Musical Club has done some creditable work this season. Many excellent lectures have been given and some enjoyable recitals, all by members. The aims of the club are high. A concert to which the general public will be admitted will be given at the close of the season, the funds derived therefrom to swell the organ fund of the School for the Blind.

Grand Rapids Hears Quartette Recital

George Murphy Presents His Accomplished Pupils in An Interesting Concert.

GRAND RAPIDS, MICH., March 18.—George Murphy presented his pupils in an excellent programme of musical offerings last Wednesday night. All Souls' Church was filled with an audience that left no doubt as to its appreciation of the various numbers given by Grace Dymond, first soprano; Blanch Bliss, second soprano; Charlotte Summerville, first contralto, and Minnie Wheeler Reynolds, second contralto. They were assisted by Georgiana Kellogg, violiniste, and Mrs. George Murphy, pianiste.

The programme opened with Mendelssohn's "I Would That My Love," and "Only a Song," by Beach, sung by the quartette, whose voices blended well. Miss Reynolds followed with a group of songs which were "On the Shore," Neidlinger; "O Love and Joy," Chadwick; "The Northern Days," Chadwick; "The Perfect Flower," D'Hardelot, and "The Sun and the



GRACE DYMOND
Soprano, Pupil of George Murphy, Who Sang in Grand Rapids Recital Last Week

Murphy sang "Steadfast Love," Fontenailles, and "Until You Came," Metcalf, which were received with enthusiasm.

Miss Kellogg, who pleased her audience with her ability as a violiniste, played a Hungarian rhapsodie by Hauser.

Miss Dymond, who has a sweet lyric voice, which is especially good on the higher notes, sang the following numbers by Beach: "The Year's at the Spring," "I Send My Heart Up to Thee," and "When Soul is Joined to Soul."

"With My Lute on This Hill," by Pressel, and "The Harper," by Gould, were two songs sung by Miss Summerville. She has a contralto voice of rich quality, which has great possibilities.

Other numbers given were: "Entrance of Gods Into Walhalla" (from "Das Rheingold"), Wagner, and "Winds in the Trees," Thomas-Lynes, by the Misses Dymond, Bliss and Reynolds; "Unto Thy Heart," Al-litsen, by Miss Reynolds, with violin obligato by Miss Kellogg; "Romance" (op. 9), d'Ambrosia, and "Adagio Pathétique" (op. 128), Godard, by Miss Kellogg; "Were My Songs With Wings Provided," Hahn, and "Before the King," Daniels, by Mr. Murphy. "Home They Brought Her Warrior Dead," Gow, and "The Bonds Are Fallen" ("St. Elizabeth"), Liszt, by the quartette, closed the programme.

The idea of a quartette recital met with such marked favor that Mr. Murphy is planning another programme along similar lines for next June.



MINNIE WHEELER REYNOLDS
Contralto, of Grand Rapids, Mich., Who Appeared in Recital in that City Last Week

Shower," by D'Hardelot. She has a contralto voice of good quality and sang with considerable dramatic feeling.

In the absence of Miss Moor, who had been unexpectedly called out of town, Mr.

Campanari Sings Under Paur's Baton.

PITTSBURG, March 11.—Giuseppe Campanari was the soloist at the Pittsburgh Orchestra's tenth concert at Carnegie Music Hall on Friday. His fine baritone had ample scope for the display of its volume and rich quality in the aria, "Vision Fugitive," from Massenet's "Herodiade" and the prologue from "I Pagliacci," as also in the "Toreador Song" from "Carmen," which he sang as an encore to Mr. Paur's piano accompaniment. The orchestra fully sustained its reputation by its performance of the Brahms F major symphony, Paul Dukas's "The Sorcerer's Apprentice" and the overture to Auber's "Fra Diavolo."

Want to Hold Saengerfest in Norway.

LA CROSSE, WIS., March 18.—Some of the members of the Northwestern Scandinavian Singers' Association, which held its festival here last year, are agitating a plan to hold the next Saengerfest in Norway, in 1908. In June delegates of the societies belonging to the association will meet to decide upon a city. Minneapolis is considered the strongest candidate for it, should the Norway plan fall through.

Cleveland, O., contributed \$1,026 to the MacDowell fund. This amount has been exceeded only by New York and Boston.

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Mr. Hennessy on New York's Grand Opera War

New York's grand opera situation has not escaped the attention of the two jovial Irishmen, Mr. Dooley and Mr. Hennessy, who have something to say in the New York "Times" every Sunday. Mr. Dunne records their sayings in his inimitable way.

"I see by the pa-apers," said Mr. Hennessy, "that discor-rd reigns in gr-rand op'ry."

"Tell me what has happened an' I'll tell ye all about it," volunteered Mr. Dooley.

"Mar-rtin, be quiet," said Mr. Hennessy, severely. "Ye must raymimber that 'tis Satur-rday night. 'Tind to business. Ivery Satur-rday night 'tis your dooty to carry joy to th' thirsty, while I waft mesilf into print on me iligant new lithry wings. With a little more pr-ractice ye'll soon be able not to talk."

Mr. Dooley was silent.

"It's this way, Mar-rtin. Just at the time whin Caroozo, Hinnery Conried's star tinner, was doin' bether an' bether in his unekaled stunt of holdin' people spellbound at \$5 a spell, along comes a little snipe of a dago called Bonci. 'Pr-ronounce me name Banshee,' he says to the astonished rayporthers. An' thin he settles down at Hammerstein's new Vichthoria in West Thirty-fourth Street an' pr-roceeds without notice to sing like a nightingale.

"Herr Conried, followed by his staff, dashes down to the cor-rner of Thirty-fourth Street an' Br-roadway, puts his ear to the ground, an' turns tn color iv a leberwurst. For Banshee was singin' most en-thrancingly to th' effect that his hear-rt was in a fr-rightful state from love iv which-iver prima donny was wor-rkin' for Oscar that day, an' ivery lady passerby was bur-rstin' into tears iv joy an' swearin' they'd never go home any more unless their husbands lear-rned to sing to thim like that at meals.

"Conried turned to a minion. 'Go around to Hammerstein's,' he sez, 'an' sidle in th' back dure in the most unassumin' way ye know, find Banshee, an' tell him to dr-rop round to see me. Say I have something most partic'lar for his ear. An' be sure to mintion,' he sez, 'that 'tis not me fist,' he sez.

"An' little Banshee rayceives the mis-sage, an' nixt day, after singin' at the mat-anay, he tr-rots round obaydiantly to see Conried at th' Methropol'tan Op'ry House.

"'Banshee,' says Conried, 'I hear ye git eight thousand dollars a night for singin' to Hammerstein on an onfashionable west side sthreet. I'll give ye tin thousand dollars an' sixty cints a note—I mean a night—if ye'll sing to me on Br-roadway.' 'No spikka da Englis,' says Banshee, trilling with alarm. 'Of coorse ye don't,' says Con-

ried, 'I wouldn't pay you more than two dollars a day if ye did. Scarcely anybody at me theayter speaks English ixceptin' th' audience, an' they pay dearly for it, Hivin knows. 'No spikka da Yark,' protests Banshee, with little staccato notes iv imbarassment. 'Ha! I like yure voice,' says Herr Conried. 'Do ye like me face? Good. Dr-rop into me inner sanctum an' sign a few conthacks befor th' daylight fades.' 'No onderstan'!' shrieks Banshee. 'Thin ye're just the man for signin' conthacks,' sez Conried. 'Shtep in, an' afterwards I will buy ye a beer. This way, Banshee.'

"An' Banshee, catchin' th' wor-rd beer, which he had heard now an' thin at Hammerstein's, shteps in an' signs a conthack readin' this way:

"I, Alixander th' Banshee, do hereby agr-ree to sing incissantly for the nixt five years, four nights a week, rain or shine, to Mither Hinnery Conried, he to pay me tin thousand dollars ivery time I sing, I to pay him twenty thousand ivery time I don't; me to forfeit to said Hinnery Conried one hundred thousand dollars if I sing for Oscar Hammerstein, who runs th' minsthrels in Thirty-fourth Street an' calls thim Gr-rand Op'ry; me to forfeit likewise to said Conried sixty thousand dollars if I iver spake to said Hammerstein, an' thir-ty thousand if he iver spakes to me, an' an amount between twenty-eight cints an' one hundred thousand dollars, said sum to be determined by said Conried, if I do or do not do anythin' herebefore spicified."

"An thin Banshee signs another conthack bindin' himself to forfeit one hundred thousand dollars if he does what he sez he'll do in the first conthack. An' thin Conried gits a sudden fit of chokin', an' thin he treats Banshee to a Würzburger, an' sinds him on his way back to th' Manhattan Op'ry House, where he is scheduled to make love to Melba that avenin'.

"Whin Banshee walks in the dure Oscar Hammerstein tur-rns to him with suspicion in his Ger-rman eye.

"'Bansh, where have ye been?' he asks, in th' Italian that ivery German understands.

"'To see yer friend Conried,' answers Banshee.

"'Hammerstein an' all his minions at once stop wor-rkin'.

"'Did ye sign anything at Conried's?' asks Hammerstein, nervously fingerin' an axe.

"'Sure,' chirrups Banshee.

"'Was it a small body iv print intirely surrounded by lawyers?' asks Oscar, runnin' his finger lightly along the idge iv th' axe.

"'The same,' sez little Banshee. 'A most lovely dockymint. Red seals an' wide margin an' iverything rigardless. I do love typewritten dockymints. Whiniver I see one I sign it.'

"At this point a minion diliklity ray-moved th' axe from Hammerstein's hand an' threw it down a coal scuttle. Hammerstein felt round fr' Banshee's throat for a while, but he couldn't see clearly, so he threw hissself into a chair an' called a minion.

"'Git me th' last batch of Banshee conthacks,' he sez wearily.

"The minion shtaggered in with thim.

"'Banshee,' sez Hammerstein imprissively, 'do ye raymimber this dockymint where-by ye agr-reed yisterday to sing for me ixclusively fr th' nixt five years?'

"'Yis, Oscario,' answers Banshee, 'an' to-day I agr-reed to do th' same fr Conried.'

"'Banshee,' sez Hammerstein, 'do ye ray-mimber signin' this sicond dockymint, statin' that afther ye had no voice left ye would sairve a life sentence at me Victoria Theatre as a silver-voiced tinner?'

"'I do,' answers Banshee. 'That one was a neat little dockymint with a shplendid gr-green seal.'

"'An' do ye raymimber signin' this one,' continues Hammerstein, flourishin' a thir-rd dockymint. Listen: "I, Alixander th' Banshee, agr-ree to for-rfeit one hundred thousand dollars an' th' rubber heels I use whin makin' love to Melba if I spake, bandy wor-rds, par-rley, or otherwise hold converse with Hinnery Conried, who runs th' Ger-rman band on Br-roadway an' calls it grand op'ry, th' same to be share an' share alike, whereby an' thereunto appertainin', to all whom it may consarn, greet-ing." Do ye raymimber?'

"'Yis, Oscario,' sez Banshee, 'I signed that dockymint because it was tied with such iligant pink ribbons.'

"'Banshee!' yells Hammerstein, searchin' wildly fr th' axe, 'what in th' devil's name de ye think conthacks ar-re? Registered letter rayceipts? Promises of mar-r'ge? Autograph albums? Or what?'

"An' he bounced round in such a daylirium iv fury an' made such a thorough search fr th' axe that Banshee began to understand what th' trouble was. His kind hear-rt was turrbly upset an' he offered to compromise by singin' at a p'int half way between Hammerstein's an' Conried's—namely, at Thirty-fourth Street an' Broadway, at rayjooed rates, for th' nixt sivin-teen years. But Oscar was adamant.

"'At the Manhattan Op'ry House or no-where!' he sez. Thin he prisses a button an' th' room fills with lawyers.

"'Him!' sez Oscar, pointin' out Banshee.

"'Ay, ay, sir,' sez the lawyers.

"An' th' nixt night th' openin' chorus at th' Manhattan hides behind a mountain range, an' whin Banshee appears r-rushes out with blood-cur-rdlin' yells an' hands him a habeas corpus. This unsittles him a bit. But whin Melba slaps him with a mandamus he is visibly afficted.

"'Niver mind,' sez counsel for Conried, disguised as a chorus girl. 'I shall set both pa-apers aside, one on a technicality, th' other in a waste basket.' Thin th' leader of th' orchistry beckons Banshee into th' timptin' limelight an' hands him a nisi prius on th' ind iv his baton. Thin two noli prosequis comes to Banshee in a bouquet an' seriously disquiets him.

"'Ye're sairved with pa-apers!' yells Hammerstein's counsel.

"'I'm not,' sez Banshee.

"'Ye ar-re that,' sez Hammerstein.

"'Ye have no right to question th' wit-ness's sthory,' objects Conried's counsel. Th' objection is sustained. Banshee star-rt to sing some more. 'Just a moment, let me read Mither Conried's di'ry as a schoolboy,' sez counsel for Hammerstein. 'Not on yure life!' scr-reams Conried fr'm th' wings. Banshee stops his song. Go

on!' yells counsel fr' Hammerstein. 'If he sing another note I shall r-read a hypothe-tical quistion which I mimorized yist'rday,' sez counsel for Conried. 'Don't sing!' yells iverybody in th' house to Banshee. 'Ye can't innwyay,' sez a new lawyer, jumpin' out of a stage box. 'An' who may ye be?' sez th' other lawyers. 'I'm counsel fr' Ricordi & Co. of It'ly,' sez the newcomer. 'They owns this op'ry. Nobody can give it in this counthry ixcept Frank Daniels. Ye're all arristed.' An' th' cur-rtain dis-cinds on a disgr-raceful scene iv legal tur-moil."

"An' there ye ar-re, Mar-rtin Dooley. That's moder-rn grand op'ry. Hammerstein pullin' Conried's hair, an' Conried pullin' Banshee's an' Ricordi & Co. pullin' Hammerstein's, an' Conried disengagin' one hand an' pullin' Ricordi & Co.'s, an' the Metropolitan Directors pullin' Sal-lome's an' Conried disentanglin' one fut an' kickin' th' Methropolitan Direc-thors. Give me th' old-time grand op'ry. That was just what it claimed to be—namely, melody. But look at moder-rn grand op'ry!"

"What does moder-rn gr-rand op'ry claim to be?" asked Mr. Dooley.

"Har-rmony," said Mr. Hennessy.

DE GOGORZA WITH ST. PAUL ORCHESTRA

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ST. PAUL, MINN., March 13.—The St. Paul Symphony Orchestra last night gave the final symphony concert for this season, N. B. Emanuel conducting. A large audience assembled to hear the climax of the season's work—Beethoven's C minor Symphony. Other orchestral numbers in an unusually attractive programme were Mozart's "Magic Flute" overture, Saint-Saëns's symphonic poem "Phaeton," and Tschai-kowsky's "Nut Cracker Suite."

Emilio de Gogorza, the eminent baritone and assisting soloist, won the admiration of his audience through the fine quality of his voice and well sustained dramatic intensity displayed in the aria from Gluck's "Iphigenie en Tauride" and Leoncavallo's "Prologue to Pagliacci." "The Toreador Song" from "Carmen" was sung as the final encore. W. C. B.

INDIANS TO GIVE OPERA.

Robert Surette's "Priscilla" a Feature
of Carlisle School Commencement.

CARLISLE, PENN., March 18.—A novel feature of the annual commencement exercises of the Carlisle Indian School, during the first four days of April, will be the presentation of Robert Surette's Puritan opera, "Priscilla."

This will probably be the first musical play that has ever been given entirely by Indians. There will be two performances of it, one on April 2, in the new school theatre, before the school and employees only, the second on the following evening for the benefit of visitors.

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NEW YORK ORCHESTRA PLAYS IN BROOKLYN

Damrosch and His Men Give Wagner Programme in Baptist Temple.

The New York Symphony Orchestra, Walter Damrosch conductor, played in the Baptist Temple, Brooklyn, on Thursday night of last week under the auspices of the Brooklyn Institute. A Wagner programme was presented before a large and enthusiastic audience.

The programme had selections from six operas, excepting "Tannhäuser" and "Götterdämmerung," the most popular of Wagner's works, and these were preceded by the "Kaiser March." The prelude to "Lohengrin" was played with beautiful shading and with delightful smoothness of the strings. In all the more delicate parts of the programme, indeed, Mr. Damrosch's emphasis, and shading and the tone produced by his men were all that could be asked. These included not only the "Lohengrin" prelude but the forest music from "Siegfried," the processional from the first act of "Parsifal," selections from the second and last acts of "Tristan und Isolde," and the prize song from "Die Meistersinger."

The greatest enthusiasm of the audience was aroused for the spirited and dashing performance of the prelude to "Die Meistersinger," a performance which made the sunbeams of which the music is full dance and sparkle through the hall. The programme closed with the magnificent ride of

the Valkyries, music which stirs the blood and rouses the imagination. The tone was not always as good in the powerful passages as where the orchestra played under restraint, but the spirit and the emphasis were there although the players added an occasional roughness to those which Wagner intended.

Women's Orchestra in Boston.

Boston, March 19.—The Empire Women's Orchestra, Rita Mario, conductor, completed a most successful engagement at the annual Boston automobile show which closed last week. The orchestra is under the management of George W. Smith, Music Hall Building, this city, and is composed of forty excellent musicians, many of whom are capable soloists. Following the engagement at the show the orchestra was heard last Sunday night at the regular concert at the Boston Theatre and created a most favorable impression. Louise Horne, cornetiste, was the soloist on this occasion. The orchestra will start soon on a six weeks' Western tour.

Baltimore Choir Rehearses.

Baltimore, Md., March 19.—The Cathedral Choir of St. Mary's Seminary, composed of fifty voices, is rehearsing the Lamentations for Holy Week. The selections, which are considered the most beautiful chants in the Catholic liturgy, will be rendered on Wednesday, Thursday and Friday evenings of Holy Week.

Frank H. Mather, who was organist and choirmaster of the Church of the Advent, East Oakland, Cal., for nine months, and who for five years and a half has acted in the same capacity at Grace Church, Middletown, N. Y., has been appointed organist and choirmaster of St. Mary's church, Tuxedo Park, N. Y.

FRANCIS MACMILLEN IN BUFFALO

American Violinist Scores Another Success At Second Recital in that City.



FRANCIS MACMILLEN AND RICHARD HAGEMAN

Young American Violinist and His Accompanist, Reproduced From a Photograph Taken After One of Their Recitals

BUFFALO, March 18.—When Francis Macmillen, the young violinist, was here some weeks ago, the audience which heard him would gladly have listened to a programme of double length. Those who did not attend the concert regretted it. However, Mr. Macmillen gave a second recital last week which reinforced the good opinion of those who had heard him on a previous occasion and gave those who had not the opportunity of so doing. The enthusiasm was quite remarkable. His audience was completely carried away by the beauty of his tone, his fire and brilliance. His bowing is excep-

tional and afforded many a student of the same instrument more than one valuable lesson.

His programme included the Paganini Concerto in D, the difficult Bach "Chaconne," an "Adagio" by Franz Ries, the "Ciaccona" by Vitali, "Bohemian Dance" by Alberto Randegger, Jr., and finally Cesar Thompson's arrangement as a "Passacaglia" of a theme by Handel.

The accompaniments were excellently played by Richard Hageman, whose work was sympathetic and added much to the success of the occasion.

Emil Fischer Celebrates the Fiftieth Anniversary of Debut

Veteran German Baritone Appears in One of His Favorite Roles in Benefit Performance for Him in New York.



Photo by Dupont

EMIL FISCHER AS "HANS SACHS"

Noted Opera Singer Who Emerged from Retirement to Sing in the Benefit Performance Given for Him at the Metropolitan Opera House Last Week

If an auditorium packed from pit to dome for a benefit performance spells appreciation and pleasant recollections of the beneficiary, Emil Fischer, the veteran German baritone, must have realized last Friday afternoon that New York opera-goers have a warm place for him in their hearts that is not likely to cool very soon.

The benefit was arranged to celebrate the fiftieth anniversary of Mr. Fischer's debut in opera. Mr. Conried gave the use of the Metropolitan Opera House, the German singers of the company volunteered their services and the attachés of the house were also supplied. The result was that the performance yielded the eminent baritone nearly \$7,500.

The programme consisted of isolated scenes from three of Wagner's operas. The first act of "Die Walküre" was sung by Olive Fremstad, Mr. Burgstaller and Mr. Blass; the first two scenes of the second act of "Lohengrin" followed, with Mme. Gadske as *Elsa*, Mme. Schumann-Heink as *Ortrud* and Mr. Goritz as *Telramund*, and the first scene of the third act of "Die Meistersinger" presented Mr. Fischer as *Hans Sachs*, a rôle indissolubly associated with his name, Mme. Gadske as *Eva*, Mme. Schumann-Heink as *Magdalena*, Mr. Dippel as *Walther*, Mr. Goritz as *Beckmesser* and Mr. Reiss as *David*.

Interest centred in the opportunity to hear and see again a *Hans Sachs* that stands out conspicuously among all the impersonations of the character known to the American public. When the curtain rose after the second intermission of the afternoon a wave of applause swept through the house in greeting to the artist who once more sat behind the footlights as the poet-shoemaker of Nürnberg. At sixty-eight years of age Mr. Fischer naturally no longer retains all the richness and flexibility of his voice, but on Friday he sang with fervor and power, frequently with impressive nobility of tone. His

delineation of the kindly humor and quiet strength of the character was sincere and convincing. At the close of the act he was brought out again and again to bow and presented with wreaths. At last, he said a few words in German, expressing his gratitude for the reception accorded him. He referred to the fact that it is twenty-two years since he came to New York.

The afternoon's performances were of a high order artistically. The greatest achievement was undoubtedly Mme. Schumann-Heink's *Ortrud* in the scenes from "Lohengrin," in which the unvarying beauty of her voice and the dramatic emphasis of her singing made her *Ortrud* a memorable portrayal. Mme. Gadske was in good voice and pleased the audience with both her *Elsa* and *Eva*. The other artists were also warmly received. To Conductor Hertz is due much of the credit for the satisfactory understanding between orchestra and singers.

Gottschalk Bust for New Orleans.

NEW ORLEANS, LA., March 18.—A handsome marble bust of Louis Gottschalk, the eminent composer, who was born in this city, will be received here at an early date. It is donated to the city by Mrs. Clara G. Peterson, sister of the celebrated pianist. Some other souvenirs of the composer will also be sent with the bust. Mayor Martin Behrman has sent a letter of acceptance. The marble bust will be placed in the city hall for a time and later placed in the new Carnegie library. T. E. F.

Silas G. Pratt in Sunday Recital.

PITTSBURG, March 16.—The Pittsburg "Despatch" has inaugurated a series of Sunday concerts in its auditorium. Silas G. Pratt, president and founder of the Pittsburg College of Music, gave the first of these recitals last Sunday, playing representative works by Beethoven, Rubinstein, Wagner, Chopin and other masters. His instructive remarks regarding the compositions he played added much to the educational value of the programme.

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MINNESOTA UNIVERSITY GIRLS SING

Euterpean Club Gives Second Annual Concert Under Carlyle Scott.

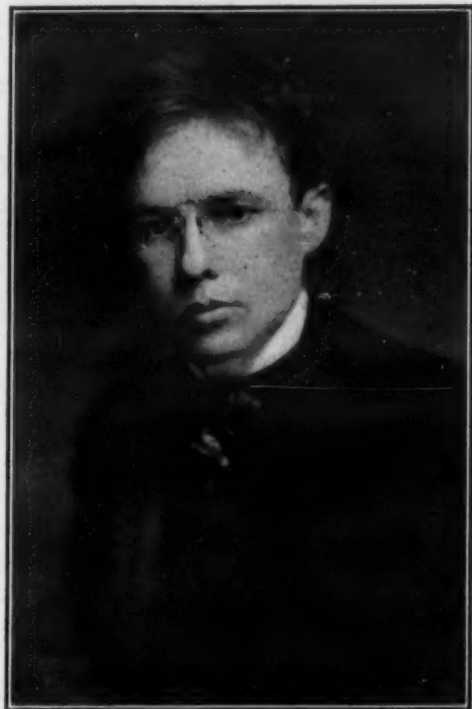
MINNEAPOLIS, MINN., March 18.—The Euterpean Club of the Minnesota State University was greeted by an audience that filled the First Baptist Church on Wednesday evening on the occasion of its second annual concert. No more appreciative gathering could have been desired than that which bestowed liberal applause upon the club, its energetic conductor, Carlyle Scott, and the assisting artists, Grace Golden, violiniste, and Harry Phillips, baritone. Florence Johnson was the accompaniste.

Under Mr. Scott's direction the chorus, which numbers about forty girls' voices, has developed a most creditable body of tone and facility in obtaining effective shading and varied tonal color. The members take their work seriously and sing with enthusiasm and conscientious attention to detail. The individual voices are fresh and agreeable, and the ensemble blending is unusually good.

The most important offering was Henry Hadly's cantata, "The Legend of Granada," words by Ethel Watts Mumford, in which Mr. Phillips sang the music of *Hernandez*, the matador, and Miss Day that of *Fatima*, the witch maiden. The club sang the choral parts in admirable style, the chorus of the nuns being especially well given. Of the other numbers the "Spinning Chorus" from Wagner's "Der Fliegende Holländer" disclosed to particularly good advantage the attainments of the Euterpeans.

In addition to the baritone solos in the quartette Mr. Phillips contributed a group of songs, with beauty of voice and refined taste. Miss Golden's violin solos made a most favorable impression, evoking long-continued applause, while Miss Johnson filled the position of accompaniste to the satisfaction of everybody concerned.

The Euterpean Club is a four-part chorus divided as follows:



CARLYLE SCOTT

Talented Young Conductor of the Minnesota State University Euterpean Club

First sopranos—Vera Billings, Constance Day, Edna Gould, Katherine Hubbard, Gertrude Hull, Louise Levingworth, Cathryn Spooner, Edna Towler, Margaret Trimble, Lucy White.

First altos—Lulu Crozier, Gertrude Gee, Tulla Koren, Veldora McLeod, Margaret Richmond, Margaretha Roth, Maud Tubbs, Gertrude Wales.

Second sopranos—Grace Berrisford, Elizabeth Breen, Alma Campbell, Frances Chamberlain, Marie Higbee, Blanche Holt, Rewey Belle Inglis, Mary Richards, Josephine Schain, Bess Skartum, Genevieve Wales, Luella Woodke.

Second altos—Ethelyn Conway, Gertrude Ford, Mary Heritage, Enid Hutchinson, Grace Kingsley, Helen Lovell, Edith Palms, Abbie Switzer, Alma Wagen.

The Verdi Orchestral Club of Boston, John M. Flockton conductor, gave a most successful and enjoyable concert on Tuesday evening of last week in Chickering hall. The club was assisted by Marie Sundelius, soprano, and Olga Lyche, accompaniste.

A children's opera entitled "Ganzita, Queen of the Flowers," will have its first performance during April, at Concord. The score is by Milo E. Benedict of Boston, with libretto by Mrs. C. G. Remick. The leading part of the opera was composed especially for Mme Gladys Perkins Fogg.

A benefit concert for Marcel Katz, recently given at the Gamut Club of Los Angeles, drew a large audience. Mr. Katz, who contributed several numbers to the interesting programme, has opened a vocal studio in the above named city.

CANADIAN NATIONAL HYMN.

Efforts Are Being Made to Have It Sung Throughout Provinces.

TORONTO, March 19.—Efforts are being made by musicians and by military officers of Toronto to interest the public in the national hymn, "O Canada." In the French version it is already well known throughout the Province of Quebec. It is the aim of those concerned in the movement to make music and words alike familiar in the English-speaking Provinces.

The melody is a dignified and majestic one, not surpassed even by the Russian national hymn, which is regarded as the ideal of patriotic music.

Dr. T. B. Richardson's poetry, imitative of the French original by Judge Routhier, is graceful, yet full of fire.

SONG'S SADNESS.

I think the spell is gone from out my singing,

The music from my songs.

But still, Belov'd, the best of all my bringing

To you belongs.

I did not know there were so many weeping

On earth, the splendid place;

To whom the night brings neither dreams

nor sleeping,

But Sorrow's face.

I did not know there were so many waited

For what can never come;

So many wayfaring who stray belated,

And have no home.

So, though my own feet tread the way of gladness,

Where flowers you planted grow.

My lute strings throb and answer to the sadness

That others know.

—Ethel Clifford, in the Boston "Journal."

Wonderful yarns often creep into odd corners of the foreign pages in New York's Sunday papers. Here is a sample "cable" dispatch printed under a Vienna date-line: "A mouse started a panic at the Royal Theatre, Josefstadt, during a performance of 'Fledermaus.' The little rodent ran across the auditorium, causing women to stand on the seats and scream. The people on the stage who did not see the mouse, were panic-stricken and quickly disappeared. After twenty minutes of confusion, the interrupted performance went on."

George Sweet, the well-known vocal teacher of New York, is in receipt of many letters expressing regret at his proposed departure for Florence. As evidence of his ability as a teacher he goes to his new field with commendatory letters from Heinrich Conried, George Chadwick, Dr. Siegfried, Gerhard Heintzman, George Wilson and others.

Charles W. Wernig, former bandmaster of the Seventh Regiment, New York, died recently at his home, No. 36 Trask avenue, Bayonne, N. J., in his seventy-ninth year.

HENRY T. FINCK SCORES CONRIED

Says His Mistakes Are the Opportunity For Hammerstein

Writing in the New York "Evening Post," Henry T. Finck roundly scores Heinrich Conried's management of the Metropolitan Opera House, in the following article:

When Mr. Conried was made manager of the Metropolitan Opera House he forthwith began war on the great prima donnas who were the glory of that institution. One after the other, Calvé, Eames, Nordica, Galski, Schumann-Heink, were eliminated. He was able to do this because of Caruso. To be sure, *toujours* Caruso meant always Italian opera; but what of that? Who cared, except the Wagner cranks? When Mr. Conried put Morena and Ternina on his list of dramatic sopranos he must have known what was no secret in the profession, that neither of those singers would or could come. He ought to have known that Fleischer-Edel would not be rated here as an artist of the highest rank. But all this he'd to keep out the greatest dramatic soprano of the time—Mme. Nordica, a singer, the non-engagement of whom during the present season was an exhibition of incomprehensible stupidity. Not only was she needed for the Wagner rôles; she is a singer as versatile as Dippel, and able, like Jean de Reszke, to do first-class work in Italian and in French as well as in German opera. Conried offered her twelve appearances, which was little short of an insult. He waited till the eleventh hour before he engaged Galski and Schumann-Heink, and then he talks about having more Italian operas next year and prates about a decline of interest in German opera!

Conried's mistakes are the opportunity of Hammerstein. He has engaged Nordica for next season, for Italian, French, and German opera. He is negotiating with Schumann-Heink. He will have Renaud again, a splendid dramatic singer, in German operas, as well as in French. He has Campanini, who will, there is every reason to think, delight New Yorkers as a Wagner conductor, and he will probably have Calvé, too. Mr. Hammerstein is obviously a man who understands his business. His very tempting opera comique plans have been spoken of before. He deserves, and doubtless will have, a large subscription for next season.

There is one thing to be said for Mr. Conried. He has among his chief advisers men who are notoriously and violently hostile to German opera. Has he to thank them for the present predicament? Would Jean de Reszke, who is spoken of as his possible successor—and it would be the artistic salvation of the Metropolitan—allow himself to be so influenced as to exclude "Die Meistersinger," to talk of having no Nibelung cycle next year, and to continue to make of the Metropolitan a mere "Caruselle"?

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BUSONI TO TAKE UP HIS WORK IN VIENNA

Berlin Will Soon Lose the Well Known Pianist—Other Items.

BERLIN, March 17.—This city is about to sustain a great loss. Ferruccio Busoni, the pianist, is to leave Berlin and make his home in Vienna, where he will direct the advanced classes for piano playing at the Conservatory, a position until lately filled by Emil Sauer. Busoni was himself a pupil of the conservatory at one time, where he studied under Goldmark and Nottbohm.

Busoni was the soloist at the Ninth Philharmonic concert, at which he played the Mozart concerto in D minor in a masterly way. The cadenza was of his own composition. At this same concert were given Tchaikowsky's Symphony in E minor and Haydn's Symphony in G.

The Klingler Quartette gave a concert of the works of the Russian composer Gliere, playing a quartette in G minor, Op. 20, No. 2, a number of songs and piano pieces and a sextette for strings. The composer is very talented. His themes are, as a rule, very beautiful. Their development shows the sure touch of the cultured musician. The piano numbers, delightfully played by Mr. Godowsky, are strongly reminiscent of Chopin and Schumann. The songs show much warmth of feeling and lost nothing of their beauty in the rendering. Marcella Pregi's style is most noble and impressive.

Eugen d'Albert offered a gigantic Chopin-Liszt programme at his concert. The former's Sonata in B minor, first and third Nocturnes, the Ballades in G minor and A flat, the Berceuse, the Scherzo in A minor, the Etudes in C sharp minor and A minor and the Polonaise in A flat formed the first group. After a short pause came Liszt's Sonata in B minor, one of the Petrarch Sonnets, "Au bord d'une Source" and the Polonaise in E, truly a wonderful programme and how d'Albert did play!

A highly successful debut was that of Ernst Heine, baritone, the possessor of a beautiful warm-toned voice which he uses well. Especially skillful is his use of the mezzo voice.

Interesting concerts were also given by Dr. Ludwig Wülner (an evening of Schubert songs); Ignaz Friedmann (Chopin programme); Hans Weitzig, and Paul Goldschmidt, pianists.

In celebration of the sixtieth birthday of Philipp Scharwenka, two of his works, his "Serenade" and the "Arcadian" suite, were given in the hall of the High School, Sunday. Pupils of the Conservatory played a group of piano numbers.

Eugene Ysaye and the pianist Moriz Gönczy played through the whole collection of Beethoven violin sonatas recently in Budapest, giving three concerts on consecutive evenings for the purpose.

The Bachverein of Heidelberg gave a Richard Strauss concert last week. The orchestra of 110 was conducted by the composer, whose "Heldenleben," "Don Quixote" and "Salome's Dance" constituted the programme. The audience gave him an ovation.

PADUA, March 14.—Cardinal Perosi has just published a new oratorio, "Il Santo" ("The Holy One") treating of the life of St. Anthony, and the miracles worked by him. The first performance is to be given here in June.

DE PACHMANN'S ANTICS

Pianist Cuts Up Capers at Recital in London Hall.

LONDON, March 17.—Vladimir de Pachmann has long been noted for his amiable platform eccentricities. His admirers look for them as a matter of course, and as a legitimate part of their entertainment, and the Russian pianist, were he to cast aside his familiar pleasantries, would disappoint many of his audience. Was it not Mr. de Pachmann, by the way, who, when once asked for his opinion as to whom he considered the greatest living pianist, replied—after due reflection—"Godowsky is the second greatest?" And it was doubtless this sentiment which took the famous Chopin player to Bechstein Hall recently when Mr. Godowsky gave a recital. To watch the pianist-auditor was as "good as a play," though it is to be feared that his tokens of unbounded delight, facial and otherwise, diverted not a few of those seated near him from the superlative brilliance of the recital-giver's performance.

When Mr. de Pachmann was not raising his eyes heavenwards in ecstatic admiration of his compatriot's artistry, he was calling his neighbor's attention to some particular finesse of interpretation, or turning to someone behind him to express by eloquent look or gesture his astonishment at some dazzling feat of virtuosity. The smiles and smirks and nods and muttered ejaculations were, in truth, wonderful to behold. And not less wonderful the contrast he presented to the occupant of the platform, whose attitude at the piano, strangely unlike that of his brother artist, might almost be described as sphinx-like, so rigid are his features and inscrutable his expression.

FROM BEYOND THE SEAS



STATUE OF GAETANO DONIZETTI IN BERGAMO

Gaetano Donizetti, the composer of "Favorita," "Don Pasquale," "Lucia di Lammermoor," "La Fille du Regiment" and "Elixir d'Amour," seems to have returned to favor. The last named work has been performed here several times within the last few years. At Monte Carlo, Raoul Gunsbourg has just given "Lucia di Lammermoor," and "Don Pasquale" most successfully. The accompanying photograph shows a statue erected to the composer in his native town, Bergamo.

Two American Girls Who Are Winning Laurels in Europe

Estella K. Price of Baltimore and Marcella Craft of Boston Appear in Opera.



ESTELLA K. PRICE

Baltimore Girl Who Won Great Success in Kienzl's "Evangelimann"



MARCELLA CRAFT

Boston Girl Who is Closing Second Season in Mayence Opera House

Among the American girls who have made extraordinary successes in Europe are Estella K. Price, contralto, and Marcella Craft, lyric soprano.

Miss Price, who is originally from Baltimore, made her greatest success in Kienzl's opera, "Der Evangelimann," which was given in Trier recently, and in which Miss Price sang the rôle of Magdalene. The opera is one that appeals strongly to the emotions and afforded the singer an especially happy opportunity for the display of her peculiarly fine and versatile talents. As "Carmen," also Miss Price did some splendid work.

Marcella Craft is a Boston girl who is just closing her second season in the Mayence Opera House, Mayence-on-Rhine, where she won great honors. Prior to this she sang in Italy with equal success. Much lauded was her interpretation of Violetta in Verdi's "Traviata."

During the recent season of opera at Covent Garden, London, Miss Craft again won laurels as Agatha in Weber's "Freischütz." Like all American girls who are singing on foreign stages, Miss Craft longingly awaits the opportunity to conquer her native land.

Mascagni gave an orchestral concert of selections from some of his operas in Munich last week. A large audience, drawn chiefly from the Italian colony. Great enthusiasm.

The programme for the Leeds music festival has been definitely arranged. It will include, besides Grieg's "Olaf Trygvason," six new works, a "Pastoral" by Brewer; a "Stabat Mater" by Stanford; a cantata, "Darest Thou Now, O Lord," by V. Williams; a choral work, "Folk Songs" by Rutland Boughton, an ode, "Intimations of Immortality," by A. Somervell, and a short work, "Sea Wanderers," by Granville Bantock.

A concert of unusual interest was that given recently in Lausanne by Paderewski and the symphony orchestra. After fragments of his opera, "Manru," had been performed, the pianist played his concerto in A minor. It is a fundamentally expressive and interesting work of notable content, form and orchestration. Paderewski's great art is only equaled by his generosity—this is the third time that he has given his services free for the benefit of the orchestra.

At Bordeaux, the triumph of the season is that made by Emil Sauer, the pianist, at his recital last week. Every one in the audience of 1,500 persons was charmed by the purity, simplicity, and power of his style and applauded frantically whenever there was an opportunity to do so.

Violin Made of Matches.

MUNICH, BAVARIA, March 16.—A violin made of matches is the painstaking work of a Munich musician named Carl Wagner. About a year was required to finish the instrument, which is said to be perfect in tune and about the average size. Ten large boxes of matches were used. The bits of wood were first put on a cardboard frame and then joined.

The French Chamber is to declare a piano tax, ten francs a year, for the average house instrument, double the amount for a concert grand, while an organ will cost the taxpayer 100 francs. An exemption will be allowed to music teachers.

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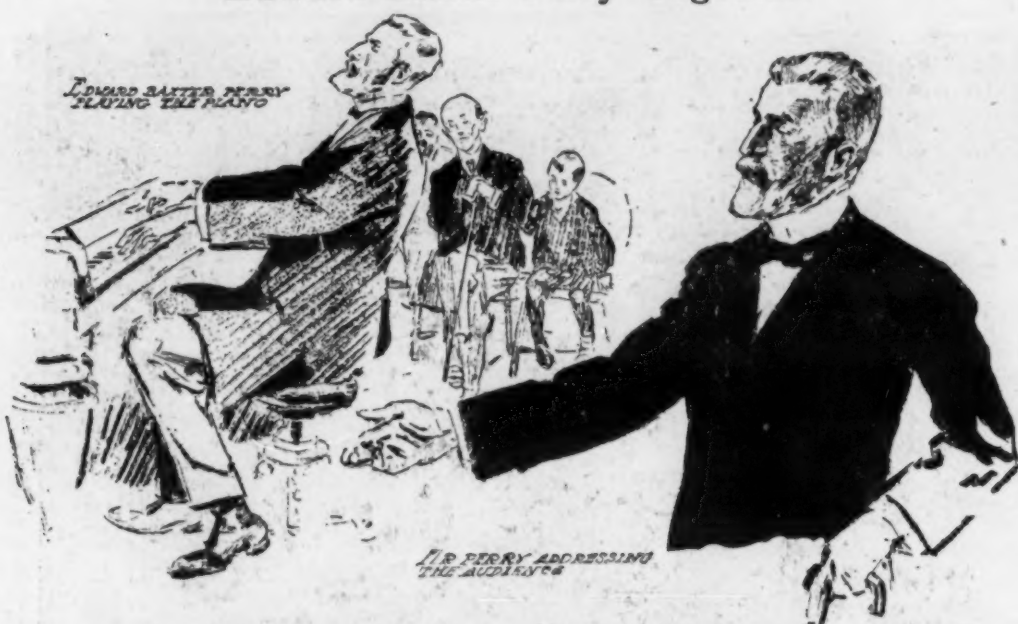
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Sketch Artist's Impression of Edward Baxter Perry

Edward Baxter Perry, the musician who for twenty years has been without the use of his eyes, gave about a hundred readers of the "Mathilda Ziegler Magazine for the Blind," a sunny afternoon Sunday at Knabe Hall, on Fifth avenue. He conducted them on little travels into the land of music and pointed out on the way what each composer saw there and how he put his impressions into melody.

Some of the blind came down Fifth avenue in carriages and had their coachmen guide them to the elevator and up into the hall. Others tapped their way over from the streets east of the avenue in threadbare coats neatly brushed and rusty bonnets rejuvenated by new ribbons. The blind from the East Side sat with the blind from up the avenue in the democracy of the afflicted. They whispered to each other over the programme and laughed together when Mr. Perry cracked his jokes.

As each sightless one entered the hall a broad sheet of paper two feet long and folded in the middle was handed to him. One-half of this sheet was rough with embossing. That was the programme of Mr. Perry's recital, printed in New York point.

The blind people sat on camp chairs and spread these sheets of paper on their laps, following the lines with their finger tips.

Mr. Perry made a short opening address and then turned to his programme, which opened with Schumann's "Carnaval."

"That is a picture in music," he said. "First you can see the start of the carnival parade. Watch out for Pierrot. He is a heavy, Germanic sort of a Pierrot and turns occasional somersaults to please the crowd. Those somersaults are unmistakable; look out for them. Then follows Harlequin, all gay with colors, and Coquette, the dancer."

Mr. Perry began to play. With the opening chords people leaned forward in their chairs with heads cocked to one side and lips trembling into a smile of recognition. Pierrot came galloping down the scale and they nodded their heads. He took several flops over the chromatic scales. The audience laughed, though the flops were classic. They beat time with their fingers to the twinkling of Coquette.

Mr. Perry played the "Spring Song," and the breath of flowers filled the hall and green fields beckoned. The musician gave numbers by Liszt and Rubinstein. A composition of his own, "Aeolienne," followed. Then something from Chopin.

It was almost dark when the blind people went down from the hall and out into the street. Those from Fifth avenue were helped into their carriages by their coachmen. Those from east of the avenue tapped their way down the pavement, home.

One day while in Berlin, riding on the parade ground, Sembrich's horse, a white Barbary mare, became unruly as some heavy artillery was passing. It took ten minutes' exciting riding before the singer got her charger tamed down. During this time the prancing and rearing of the animal collected a large and anxious crowd.

Finally, as Sembrich, her veil floating in the wind, her color slightly heightened, brought the horse to submission, two officers rode up and saluted. "Madame," said one, "if you were not the greatest singer in the world, you would be the empress of the circus." It was the young Emperor who said this.

Kelley Cole, the favorite tenor, begins his Canadian tour during Easter week.

CUT PROGRAMME SHORT.

Susan Metcalfe's Difficulty With St. Louis Society is Adjusted.

ST. LOUIS, March 19.—The slight difficulty which followed the concert of the Morning Choral Club in reference to the compensation of Susan Metcalfe, the soprano who appeared as soloist at a recent concert of the society, has been satisfactorily settled.

At the concert Miss Metcalfe went through with the first portion of her programme, but cut out two of her songs at the end as she was indisposed. There was, at first, some difficulty about the size of the check she was to receive, but the matter has now been adjusted to the satisfaction of all concerned.

CAMPANARI FOR CONRIED.

Noted Baritone Will Return to the Metropolitan Next Year.

Giuseppe Campanari, it was announced this week, has signed a contract to sing next season at the Metropolitan Opera House. He will be heard in the baritone rôles of "Rigoletto," "The Marriage of Figaro," "The Barber of Seville," "La Bohème," and other operas.

He was long identified with the Metropolitan, but this season he appeared with the San Carlo Opera Company in the West.

New Choral Society in Maryland.

BALTIMORE, Md., March 19.—The Catonsville Choral Society sang "The Holy City" at the Catonsville Methodist Episcopal Church last week. This was the first public rendition by the society since its organization, and it proved to be a great success. The soloists were Louise J. Keidel, soprano; Carlotta Nicolai, contralto; Arthur C. Montell, tenor, and Walter Raley, Jr., basso. Charles J. Toof was the director. The residents of Catonsville are enthusiastic over the success of the society.

Rosenthal and the Inexperienced Reporter

Moriz Rosenthal, the famous pianist, is almost as well known for his wit as for his wonderful mastery of the piano. An interview which a somewhat inexperienced reporter had with him might be taken as an example in instance. It ran something like this:

"Do you think a true artist should be bound to tradition, should have no opinion of his own?"

"Some have several, suitable to various climes and times."

"Should one practice scales?"

"One should not practice scales; one should play them perfectly."

"Whom do you consider a great modern composer?"

"Strauss."

"Johann or Richard?"

"Why be particular about such a trifling detail as a Christian name? Let us hold to the main questions."

"I would like your opinion of Godowski's arrangements."


ORCHESTRA SEASON COMES TO AN END

Emil Oberhoffer Presents Fine Programme in Minneapolis.

MINNEAPOLIS, March 18.—A veritable ovation was the reception accorded Emil Oberhoffer, conductor of the Symphony Orchestra last Friday, when, at the conclusion of the symphony, a wreath of red roses was presented him by the musicians of the orchestra.

Friday's concert brought the present season of the organization to a close in a brilliant fashion. Not only did the musicians play, and Mr. Oberhoffer conduct as if inspired, but the programme itself offered most tempting fare. First, the overture to Wagner's "Rienzi," in which the brasses did nobly. Then Cesar Franck's Symphony in D minor, a work as original as it is poetic and beautiful. Tchaikowsky's "Nut Cracker Suite" was played with fascinating delicacy and humor. The piano part, which appears in the "Dance of the Bon-Bon Fairy," was delightfully played by Margaret Gilmore.

Giuseppe Campanari, the soloist of the evening, gave the audience an opportunity to show that it, too, could let itself be heard, for his dramatic fire and intensity as well as his thorough artistry, drew from his hearers the most vociferous applause. The "Vision Fair," from Massenet's "Herodiade," and Buzzi-Peccia's "Gloria Te," won encores, to which he responded by singing the "Toreador" song from "Carmen" and the amusing "Figaro" song from the "Barber of Seville." The evening came to an end with Weingartner's arrangement for orchestra of Weber's "Invitation to the Dance."



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BOY OF FOURTEEN IN VIOLIN RECITAL

**Richard Burgin Entertains
Audience With Fine
Performance.**

Not often does a boy of fourteen win a position of any consequence or security in a community, yet for several years Richard Burgin, a violinist who is not yet fifteen years old, has been a familiar figure to concert-goers. Playing as he did, at a large number of miscellaneous concerts, both in New York and elsewhere, it is all the more surprising that Mr. Burgin gave no recital of his own, before the one at Mendelssohn Hall last Saturday evening.

The programme was ambitious for even an artist of advanced age to attempt, yet it held no terrors for the young violinist, who played his way through the intricacies of the most exacting violin music with simplicity and astonishing ease.

In all that he did it was evident that young Burgin is no seeker of the sensational. He never plays to the gallery, but manifests a most decided and commendable seriousness and musicianly intent.



RICHARD BURGIN

Fourteen-Year-Old Violinist Who Gave a Recital in Mendelssohn Hall, New York, Last Week

The maturity of conception of an older man, the subtleties and elegancies of a finished style it is impossible to expect—these will come with years and experience. But then, he has what neither years nor experience can give him, a serious view of his art and very appreciable talent.

As his opening number the violinist gave Vieuxtemps' Concerto in D minor. His bowing especially, was commendable. In the second number, a duet for two violins in D minor, by Spohr, Mr. Burgin's teacher, Hjalmar von Dahmek, took the one violin part and gave, with his talented pupil, a delightful rendering of the number. The audience was warmly enthusiastic, and justly so.

Saint-Saëns' "Rondo Capriccioso," Wieniawski's Concerto in D minor and Sarasate's "Gypsy Melodies" are brilliant concert pieces and were brilliantly and effectively played. Three Bach numbers also figured on the programme, the Sonata in E, a "Prelude" and a "Gavotte," all played with excellent clearness and considerable technical facility, but as yet, Bach is a little beyond the boy's powers. Harry Schreyer accompanied.

The Allied Arts Association of Brooklyn gave an Irish Concert Monday night for the benefit of St. Francis of Assisi R. C. Church, under the direction of Edward A. Morris at St. Francis Hall. A long, interesting, and varied programme of Irish music was excellently presented by the Allied Artists and the audience was unusually appreciative and responsive.

* * *

The oddest strike lately reported is that of the choristers of the church at East Horsley, England, who have "gone out" rather than sing in unison as the rector ordered. Thus harmony is responsible for the discord.—Springfield "Republican."

W. R. ANDERSON'S ARTISTS.

Busy Season for Singers Under Well-Known Manager's Direction.

Walter R. Anderson, the well-known New York manager of musical artists, reports a most successful season for all of his singers. Genevieve Clark-Wilson sings with the Young People's Choral Union under Frank Damrosch on March 30, and another of her important bookings is as soloist at the New Hampshire Festival, May 16 and 17. She has appeared recently with the Handel and Haydn Society in Boston, the New Haven Choral Society, Apollo Club in Chicago and many other musical organizations.

Frank Croxton, besides his appearance this week with the New York Oratorio Society, has won new laurels with the Young People's Choral Union, the Milwaukee a Capella Society, the Baltimore Oratorio Society and others.

Cecil James's recent appearances include concerts of the Russian Symphony Orchestra, Young People's Choral Union, York, Pa., Oratorio Society, Mozart Club, Pittsburg, and the Washington, D. C., Choral Society.

THE CLAUQUE AGAIN.

Ten Boisterous Young Men at the Manhattan Sunday Night Concert.

Ten young men in an upper gallery box at the Manhattan Opera House nearly broke up the concert Sunday night by their uproarious and long-continued applause of Bassi's arioso from "Pagliacci."

The singer came out eight times and bowed, but the young men kept on shouting and waving their high hats. The audience directed hisses at them from every part of the house. Finally they subsided and then Director Campanini, looking angry, came out without a bow, and amid dead silence ordered the music resumed.

The artists who appeared were Mlle. Regine Pinkert, Mme. Giannina Russ, Mme. Pauline Donalda, Mlle. Giuseppina Giacomia, Mlle. Alice Zeppilli and MM. Bassi, Sammarco, Altchevsky, Galletti-Gianoli and Victor Occellier.

ANCONA MUST REDUCE HIS GIRTH

Mr. Hammerstein Re-engages Him with This Stipulation in Contract.

Signor Ancona, the baritone, has been re-engaged at the Manhattan Opera House for next season, with the stipulation in his contract that he reduce the size of his waist line.

Ancona's waist is to measure five inches less in circumference, or he may not sing there next year. This is what Oscar Hammerstein has decreed.

"If Dalmores can go to a gymnasium every day and keep thin," said Mr. Hammerstein, "Why cannot Ancona? He has got to do it, that is all, and he understands it."

Dalmores, the French tenor, arises early, takes a cold bath and boxes with his valet until it is time to go to the gymnasium. He takes long walks or other outdoor exercise. He spends a certain time at a doctor's, for his throat, like that of most singers, needs a great deal of attention.

Ancona, on the other hand, takes a late breakfast in bed and arises in time to lunch at Martin's. This lasts until late in the afternoon, and he rides home to dress for dinner, which he usually takes at the Martinique, where he lives. After the opera, if he sings, he goes to Churchill's or Rector's. If he does not sing he goes earlier. The possible effect of this edict against fat is terrible to contemplate. Two sopra-

Nannie Hands Kronberg, mezzo-soprano, the wife of S. Kronberg, who managed the Leoncavallo tour of America, died Monday morning at her home, No. 561 West One Hundred and Forty-fourth street, New York, of diabetes. The body was taken to Fort Rowan, Ontario, for burial. Mrs. Kronberg had been well known several years ago as a concert singer, having appeared as soloist with many of the orchestral organizations in the West and East. She was thirty-two years old.

Asa Hull, the oldest composer and publisher of Sunday school music in America, died recently in the home of his daughter, Dr. Harriet L. Noble, in Philadelphia.

BROOKLYN GIRL'S SUCCESS IN ZURICH

Josephine Schaffer Makes Her Debut in "Tannhaeuser"—Will Return Next Year.



JOSEPHINE SCHAFFER

An American Singer Who is Appearing in Opera Abroad. She Sang Formerly with the Metropolitan Opera Company in New York

The latest success in the field of opera in Europe, is Josephine Schaffer, an American girl, who made her debut last week in Zurich in the rôle of Elizabeth in "Tannhäuser." Miss Schaffer was born in Mt. Pleasant, New Jersey, but lived always in Brooklyn. For four years she studied with Emma Thursby, eventually reaching the Metropolitan Opera House, where, for two years, she was content with the appointment of smaller rôles. Her first appearance at the New York opera was as the Priestess in "Aida," giving an interpretation which won her much favorable criticism.

On the recommendation of Miss Thursby, who is as fond of the young singer as she would be of a daughter, Miss Schaffer went to Europe to further her studies in acting and the languages, visiting the various countries and imbibing the atmosphere of each. In Munich she studied with Fuchs, director of the Munich Opera House.

The youthful interpreter of Wagner is of stately presence and has a clear, full soprano voice. She will return to America next Winter.

MUSIC IN HIGH SCHOOLS.

Indiana State Board Decides that Subject Must be Taken Seriously.

INDIANAPOLIS, March 16.—At the closing session of the State Board of Education yesterday in the office of State Superintendent Fassett A. Cotton the board decided that the studies listed under the new law establishing a uniform high school course throughout the State must all be offered in the commissioned high schools of the State.

The law was construed to mean that music as named in the course of study outlined, must be taken to mean a study and not a mere portion of the opening exercises of the high school.

Hirschman Receives Many Recalls.

The Nathan Manufacturing Company, of which Max Nathan is the president, held an enjoyable concert in the Harlem Casino, New York, last Saturday evening. A noteworthy feature of the programme, which had been arranged under Dan W. Quinn's direction, was the singing of Wm. F. Hirschmann, the rising young baritone. Mr. Hirschmann's virile, resonant voice has never been heard to better advantage, nor has he ever been received with more cordial appreciation. He was compelled to give three encores in acknowledgment of the vociferous applause. William James, tenor, and the other soloists were also well received.

Miss Schnitzer in St. Louis.

ST. LOUIS, March 18.—Germaine Schnitzer gave an interesting piano recital at the Garrick Theatre last week. Her evenly developed technique and pleasing tonal qualities showed her to be an artist of virtuosic character. Saint-Saëns' "Toccata" was played with brilliancy and clarity of tone, which met with hearty approval from the audience.

Musicians Sue Sothern-Marlowe.

Elie Janin, Peter Weber and Isidore Spiler, three musicians, have brought suit to recover their salaries against Julia Marlowe and E. H. Sothern. The musicians declare they were under contract to play for an entire season, but their services were dispensed with.



Photo by Mishkin.

MARIO ANCONA

Baritone Re-engaged to Sing at Manhattan Opera House Next Year

nos who are eager to appear in New York again next season heard of the edict this week and saw hope recede.

PRINCE VISITS SINGER.

Frau Schroeter's Rescuer Inquires After Welfare of Ship-Wrecked Victims.

BERLIN, March 18.—Prince Henry of the Netherlands, who is here as the guest of the Emperor and Empress, called to-day at the apartments of Frau Schroeter, the opera singer, whom he helped to rescue from the wreck of the British steamer *Berlin*, which went ashore off the Hook of Holland, February 21, resulting in the loss of 128 lives.

Frau Schroeter, however, was not at home when the Prince reached her residence, but he waited until she had been summoned by telephone and then inquired about all the rescued persons who were living in Berlin.



Anton Hekking, the cellist, and Josephine Swickard, soprano, give a joint recital in Mendelssohn Hall to-night, March 23.

Mrs. A. M. Virgil, director of the Virgil Piano School, has arranged for Summer classes, arranged especially for teachers commencing June 24.

Francis Rogers, the eminent baritone, has these dates: In New York, March 18; Detroit, March 21; Chicago, March 24; Saranac, N. Y., March 27, and Providence, R. I., March 31.

After her recent song recital in Washington, D. C., Mme. Schumann-Heink and her husband were pleasantly entertained by Mr. and Mrs. Sydney Lloyd Wrightson at a dinner party.

Laura Hawkins gave a pianoforte recital Friday evening of last week in Chickering Hall, Boston. Miss Hawkins played before a representative audience which was generous in its appreciation.

The Ohio Music Teachers' Association will meet this year June 19, 20 and 21, in Granville, Ohio. George W. Andrews, the Oberlin organist, is chairman of the programme committee.

Samuel Baldwin, the noted organist, who has just accepted the position of Professor of Music in New York City College, dedicated the new pipe organ installed in the Virginia State University this week.

A chorus of young ladies has been started in Knoxville, Pa., under the title of the Ethelbert Nevin Choir, for the purpose of giving concerts for charity. Jessie McCann is accompanist and Helen Grimes, director.

Agnes Gardner Eyre was the piano soloist at the last chamber musical in Steinway Hall, New York. Miss Eyre played a group of three pieces by Leschetizky, Grunfeld and Rachmaninoff, and Saint-Saens's Valse etude in D flat.

Preparations are being made on an elaborate scale for a music festival to be held in Nashville, Tenn., this Spring. It is earnestly desired to have Sembrich as one of the soloists, and according to present indications, the desire will be fulfilled.

Eleanor W. F. Bates, of Roslindale, Boston, wrote the music for "The Feast of the Passover" which was sung last Wednesday evening at the Vendome, with Annabelle Phinney as soloist. Willis W. Goldsmith, organist of the Roslindale Baptist Church, was at the piano.

The New York Banks' Glee Club, under the direction of H. R. Humphries, will give at their next concert in Carnegie Hall, April 11, a cantata by Gadsby entitled "Columbus," for tenor solo and chorus. Daniel Beddoe will sing the part of Columbus, the Glee Club representing the crew.

With a gift of \$400 from Enrico Caruso, the Italian tenor, the proceeds from the recent operatic benefit and the receipt of membership dues, the Society for Italian Immigrants announced at its annual meeting, last week, that though the end of 1906 showed a deficit in the treasury, there was now a balance of more than \$3,000.

At the Pierpont Assembly Rooms, Brooklyn, N. Y., on Wednesday evening, March 13, Beatrice Harron, whose recitals as an amateur have made her well-known in Brooklyn, made her debut as a professional in the mid-Lenten dramatic reading. She was assisted by Ella Grace Larom, contralto, and appeared under the patronage of well-known people.

The sixth of the present season's series of piano recitals given by E. R. Kroeger in the Musical Art Building, St. Louis, was devoted to Liszt compositions exclusively. The programme contained the

Sonata in B minor, the "Sonnet de Petrarca" in E, "Au bord d'une source," the third "Liebestraum," and "La Campanella," in the order mentioned.

A musical tea for the benefit of the Children's Aid Society of Philadelphia was given last week at the home of Mrs. Walter Lippincott. The programme was interpreted by Mrs. Sidney Thayer, Mrs. L. J. Hammond, Augustine Haughton, Elizabeth F. Forbes, Arthur E. G. Jackson, Dorothy Joline, Elfrida Rossmasler, Charlotte Hare and Josephine Elliot.

On the afternoon of May 7, in the grand ballroom of the Waldorf-Astoria, a concert of exceptional interest will be given to raise a fund for a Spanish church to be erected in the vicinity of the building of the Hispanic Society of America. Mme. Eames of the Metropolitan Opera, and Emilio de Gorgoz will be the soloists, and Victor Herbert's orchestra will play.

The Morning Musicales, inaugurated for the Lenten season by club women of Milwaukee was so successful that it will probably be a feature of next season's pre-Easter entertainments. At the first concert Charlotte De Muth Williams, violinist; Mendell Hartwig, tenor, and J. Erich Schmaal, pianist, appeared. At the second Gloria Hall, pianist, was the soloist.

The Schubert-Philomel Club of Schenectady, N. Y., after several months of conscientious study of Handel's oratorio, "The Messiah," has announced April 16 as the date of presentation. William G. Merrihew, the conductor, has secured the services, as soloists, of Florence Hinkle, soprano; Ada Campbell Hussey, contralto; John Young, tenor, and Carl Dufft, basso.

Hushing its tones in the midst of the memorial services for Mrs. Thomas Church, who for fifty years was organist at St. Mark's Church, in Grand Rapids, Mich., the instrument at which Mrs. Church had so long presided, refused to respond to the touch of Director Warner. The remainder of the musical arrangements of the service was conducted without the accompaniment of the organ.

The Peer Gynt recital at the Detroit Home and Day school, Tuesday of last week, was a repetition of the success of the Peer Gynt Quartette on the occasion of its recent production of Ibsen's poem and the Grieg music written for it. Rachel Morgan Axford, reader; Clara Koehler-Heberlein, pianist; Louie Davison, violinist, and Emma MacDonald, cellist, gave an interpretation of much merit.

Washington has recently put forth some musical compositions that bid fair to become popular. Among these may be mentioned the sonata for piano and cello by Ernest Lent which met with such success when played by the Minneapolis Symphony Quartette, and the mass by Armand Gumprecht, which is written in F minor and conforms to the requirements of the "Moto Proprio" of Pope Pius X.

A programme of literary and musical interest was presented at Lyric Hall, San Francisco, last week, by M. Planel and Mme. Tekley-Planel, who have recently arrived from Paris. Among the numbers given were the "Grande Fantasia de Faust," "Hymne d'Amour," prelude to the "Deluge" and "La Femme." The resemblance of Mme. Planel to Sarah Bernhardt is striking.

Anne Shaw Faulkner of Chicago, who is delivering a series of lectures on grand opera at the Central High School, Kansas City, spoke Saturday evening on Wagner's "Ring of the Nibelungen." Musical illustrations and stereopticon slides, procured by Miss Faulkner at the festivals of Bayreuth and Munich, made the lecture one of great interest both to those unfamiliar and those familiar with the music dramas.

The music-room of the Von Kunits School of Music and Art, Pittsburg, was prettily decorated with American beauty roses on Thursday evening when the pupils of Marta Sandal-Bramson gave a recital assisted by three violinists studying under Mr. Von Kunits. The concert was above the ordinary standard of pupils' recitals, many of the participants showing unusual talent, noticeably Helen Horne and Ethel Smith.

The advanced pupils of the New England Conservatory of Music, of Boston, together with the members of the Conservatory Orchestra, gave a concert in Jordan Hall last week, under the direction of G. W. Chadwick. Among the artists were May Belle Hagenow of Lincoln, Neb., Vaughn Hamilton of Bangor, Me., Louis Besserer of Roxbury, Bruce Reynolds of Defiance, O., Horace Whitehouse and F. Stuart Mason of Boston.

A faculty concert of the Columbia School of Music, Chicago, given Wednesday evening, in Cable Hall, brought forward Edith L. Kellogg, pianist, and Leon Marx, violinist, in Brahms's Sonata for those instruments, and Kate Wisner McCluskey in Alma Tadema's "The Silent Voice." Miss Kellogg also gave Cesar Franck's "Prelude, Choral and Fugue." Mr. Marx played an "Adagio" by Viotti and Popper's "Elfentanz," arranged for violin by Halir.

Milwaukee recently heard a new pianist when Georgia Hall of Appleton and Fond du Lac, Wis., gave a recital under the auspices of the Surgical Ward Association of the Children's Free Hospital. In a programme embracing Beethoven's "Sonata Appassionata," two Chopin impromptus, the Handel-Brahms variations, a Liszt "Liebestraum," the Carreno valse and the Schubert-Taussig "Marche Militaire," she convinced the audience of her unusual attainments, doing credit to her distinguished instructors Joseffy and Carreno.

Several of Madame Lankow, the New York vocal teacher's, young artists that have made successful appearances recently are Margaret Jantzen and Andreas Schneider, who sang at a concert given by the Ladies' Auxiliary of St. Mark's Hospital, at the Waldorf-Astoria; Beatrice Bowman Flint, who appeared with the orchestra section of the New York Arion, conducted by Richard Arnold; Elsa Harris, who has sung at several concerts at Hotel Majestic; and Berrick von Norden, who, from May 1, will be tenor soloist at Temple Emanuel.

An interesting feature of the musical colleges of Washington, D. C., is the studying of the various composers. At stated intervals the college club will meet and discuss the life and works of some one composer whose music has become world-renowned. Selections will be rendered by the pupils or faculty so as to illustrate the peculiar style of versatility of the composer; while papers will be read by some members of the club. These clubs have been found especially helpful at the University of Music and Dramatic Art and the Washington College of Music.

Saturday's musicale at the Clef Club, Winnipeg, was of a very interesting character. The attendance at these weekly concerts given by the members is increasing rapidly at every performance, the best possible tribute to the excellence of the fare provided. The surprise of the evening was the first and unexpected appearance of a male choir, recently organized under the leadership of the club's president, George Bowles. Although but very few rehearsals have as yet been held, the choir acquitted itself splendidly, giving an excellent rendering of Sullivan's "The Beleaguered" and Nevin's "Yearning."

A programme of the works of the masters in the hands of a master pianist was that given last week in Scranton, Pa., by J. Alfred Pennington, director of the Conservatory of that city. The wide scope of the numbers presented afforded Mr. Pennington an opportunity of displaying the versatility of his technique and the delicate adjustment of his mind to the varied contents of the most varied forms. The programme included Beethoven's "Waldstein" Sonata, Schumann's "Carnaval," two Preludes and Fugues by Bach, two short numbers by MacDowell, Mendelssohn's "Rondo Capriccioso," a "Fantasia Etude" by Kullak and a group of Chopin Preludes.

Under the patronage of prominent members of the world of society, Louis F. Haslanger, the popular baritone, gave a recital in the grand ball-room of the Royal Poinciana, Palm Beach, Florida, last week.

Mr. Haslanger's programme was admirable both in point of contents and interpretation. While Schubert and Schumann were accorded the lion's share of attention, the more modern song writers were by no means neglected. Among the numbers which were most cordially received was the "Prologue" from "Pagliacci." Enthusiastic applause also greeted two numbers from Von Fielitz's "Eliland Cycle," Korbay's "Had a Horse" and the "Toreador" song from "Carmen."

The Choral Society of St. Lambert, Can., gave what has been pronounced to have been one of the best and most successful concerts of that place on Tuesday evening of last week. Sterndale Bennett's "May Queen," which comprised the first part of the programme, was rendered in a manner which was a credit to all concerned. Miss D. Locke, T. P. Webster and Richard Patton were particularly good in their respective solos, while Miss Ridgale sang the part of the Queen most satisfactorily. In the second part Miss Goodchild and Mr. Baker contributed enjoyable violin and flute solos respectively, and were warmly received. J. T. R. Hicks conducted in a very able manner.

A pianoforte recital before the members of the Schubert Club of St. Paul, was given by Blanche Sherman Thursday afternoon of last week. Miss Sherman prefaced her playing by explanatory remarks apropos of the selections in which she revealed a keen interpretation. Her programme contained Schumann's "Kreisleriana," Sonatas by Beethoven and Clementi and the "Fledermaus Waltzes" of Strauss-Schuetz, which she played with splendid poise and power. The audience of Schubert Club members was very frank in its expression of pleasure in every number.

Oscar Hammerstein, director of the Manhattan Opera, has presented to the Master School of Music, Brooklyn, three free admissions for the use of students during the remainder of the season.

"The Iberian," a dramatic poem by Osborn Kennie Lamb, set to music by Harriet Claiborne Dixon, was read by Laura Sedgwick Collins to the accompaniment of piano, violin, cello and organ in New York. "The Iberian" is an attempt on the part of the authors to combine in a play of one act certain beauties of the ancient classical with the modern drama, in such a way as to produce a play adapted to the stage of to-day. The Greek unities have been adhered to. The introduction of the chorus affords opportunity for the use of a quartette, the personnel of which, on this occasion, included Josephine Percy, soprano; Helen Niebuhr, contralto; Franklin Lawson, tenor, and Grant Odell, baritone. The instrumentalists were Florence Duryea, violinist; Harvey W. Loomis, pianist; Olga Severina, cellist; C. B. Hawley, organist, and Nana Driscoll, tympanist.

The McGill University Conservatorium of Music of Montreal recently gave its second students' concert in the Royal Victoria College. There is marked progress in the different branches, and a good deal of promising talent. The pupils who took part in the programme were: Marie Brazeau and Alphonse Dansereau (violin), pupils of Alfred DeSève; songs were given by Ellen Kenahan and Isabel Forbes, pupils of Miss Moylan, Mildred Corneil, pupil of Miss Lichtenstein; pianoforte pieces were played by Mary Johnson, pupil of Dr. Hans Harthan; Alma B. Lapointe, pupil of J. D. Dussault; Isabel Forbes and Beatrice Donnelly, pupils of Miss Lichtenstein; Ida Sénécal, pupil of Arthur Letondal; Gladys Donahue and Ruby Smith, pupils of F. H. Blair. Philip A. King, pupil of Dr. Harthan, played the piano part in the first movement of Beethoven's Sonata in D with Miss Brazeau.

In a programme which displayed to the full the splendid equipment of the performer, Ernest Hutcheson of the Conservatory faculty, was heard last week in his annual recital at the Peabody Concert Hall. In response to the enthusiastic demands for more, from the rapacious audience, Mr. Hutcheson added a Schumann "Nocturne," a transcription of the "Spinning Song" from Wagner's "Flying Dutchman," by Liszt, and "La Campanella," by the same composer to the long and exacting programme which follows: Bach, Organ Choral Prelude, "In Der Ist Freude," transcribed for piano by Ferruccio Busoni; Scarlatti, "Capriccio" in F minor; Beethoven, "Menuet" in E flat; Schumann, Sonata in G minor; Chopin, "Berceuse," "Prelude" in B flat minor, "Mazurka" in A flat; Wagner, Prelude to "Die Meistersinger," transcribed by Ernest Hutcheson; and Liszt, "Etude de Concert" in F minor, "Rhapsodie Hongroise" No. 2, Cadenza by Howard Brockway.

Where They Are

1. Individuals

Campanari, Giuseppe—Philadelphia, March 28.
Cheatham, Kitty—Hudson Theatre, New York, April 1.
Cunningham, Claude—New York, March 26.
Dolmetsch, Arnold—Boston, April 3.
Gogorza, Emilio de—Albany, April 8.
Gorham, Margaret—New Bedford, April 8.
Hamlin, George—Mendelssohn Hall, March 25; Minneapolis, April 9.
Hartmann, Arthur—Hartford, April 2.
Hess, Willy—New Bedford, Mass., April 8.
Hissam de Moss, Mary—Philadelphia, March 28, Brooklyn, April 1; Parksburg, W. Va., April 2; Louisville, April 4.
James, Cecil—Tarrytown, N. Y., March 29.
Lhevinne, Josef—Columbus, O., March 27; Montreal, April 2; Brooklyn, April 4.
MacMillen, Francis—
Mills, Watkin—Chicago, April 7; Toronto, April 9.
Mollenhauer, Emil—Boston, April 10.
Ormsby, Louise—New York, March 25, 28, 29 and 31; Jersey City, April 4, Boston, April 10.
Peppercorn, Gertrude—Montreal, March 25.
Petschnikoff, Alexander and Mrs. Petschnikoff—Oakland, Cal., April 11.
Powell, Maud—Mendelssohn Hall, New York, April 3.
Rider-Kelsey, Corinne—Minneapolis, April 9.
Rogers, Francis—Saranac, N. Y., March 27; Providence, R. I., March 31.
Rosenthal, Moriz—Columbus, O., April 9 and 10.
Salmon, Alvah Glover—Somerville, Mass., March 25.

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Samaroff, Olga—Chicago, March 31; Pittsburg, April 5 and 6.
Schumann-Heink, Ernestine—Milwaukee, April 8; St. Paul, April 11.
Sembrich, Marcella—Detroit, April 11.
Shay, Jessie—Mendelssohn Hall, New York, April 3.
Snelling, Lillian—Mendelssohn Hall, New York, April 4.
Tibbs, Arthur Le Roy—Chicago, April 8.
Turner-Maley, Florence—New York, March 26.
Van Hoose, Ellison—Philadelphia, March 28.
Von Ende, Herwegh—New York, March 30.
Walker, Julian—Winnipeg, Man., April 4 and 5.
Wells, John Barnes—Syracuse, April 4.
Willard, Caroline Louise—Chicago, March 26.
Wilson, Genevieve Clark—Mt. Vernon, O., March 26.
Witherspoon, Herbert—Minneapolis, April 9.

2. Orchestras and Bands

Boston Symphony Orchestra—Cambridge, Mass., April 4.
Boston Symphony Quartette—Boston, April 1; Buffalo, April 8.
Chicago Symphony Orchestra—Salt Lake City, April 8 and 9.
Kneisel Quartette—Philadelphia, April 1; Mendelssohn Hall, New York, April 2; Indianapolis, April 9.
Olive Mead Quartette—New York, April 11.
Minetti String Quartette—Oakland, Cal., April 4.
New York Philharmonic Orchestra—Brooklyn, April 4.
New York Symphony Orchestra—Carnegie Hall, New York, March 31; Syracuse, April 6, 7, 8.
People's Choral Union—Toronto, April 9.
St. Paul Symphony Orchestra—St. Paul, March 26 and 28.
Theodore Thomas Orchestra—Chicago, March 26, 29 and 30; St. Louis, April 1 and 2.
University of California Orchestra—Berkeley, Cal., March 28, April 11.
Von Kunitz String Quartette—Pittsburg, March 26.
Young People's Symphony Orchestra—Carnegie Hall, New York, March 30.

3. Operatic Organizations

Conried Opera Company—Baltimore, March 25, 26 and 27; Washington, March 28 and 29; Boston, April 1, 2, 3, 4, 5, 6, 8; Chicago, April 9, 10, 11, 12, 13.
"Madam Butterfly"—Lincoln, Neb., March 25; Sioux City, Ia., March 26; Omaha, March 27; Kansas City, March 28, 29 and 30; St. Joseph Mo., April 1; Springfield, Ill., April 2; Decatur, Ill., April 3; Columbus, O., April 4; Ft. Wayne, Ind., April 5; Grand Rapids, Mich., April 6; Detroit, Mich., April 9 and 10; Toronto, April 11, 12, 13.

4. Future Events

March 26—"The Kingdom," Edward Elgar, New York Oratorio Society, New York.
 March 28—"Damnation of Faust," Berlioz, Philadelphia Choral Society, Philadelphia.
 March 31—Haydn's "Belshazzar," Handel and Haydn Society, Boston.
 April 1—Concert of Bach Choir, Baltimore.
 April 3—Concert of Buffalo Philharmonic Chorus, Buffalo.
 April 6, 7, 8—Syracuse Music Festival.
 April 8, 9—Salt Lake City Music Festival.
 April 9—Concert of the St. Cecilia Society, Boston.
 April 11—Concert of Haerlem Philharmonic Society, Waldorf Astoria, New York.

SEMBRICH STIRS RICHMOND.

Enthusiastic Audience Hears Popular Soprano and Her Assistants.

RICHMOND, VA., March 18.—One of the most brilliant audiences that have been seen in the Academy of Music for many years greeted Mme. Sembrich on Saturday. Ellison van Hoose and Frank La Forge were her assistants.

Mme. Sembrich's programme was varied enough to appeal to every listener. Following her first aria, "Ah fors e lui," from "Traviata," she gave songs by Schubert, Schumann, Richard Strauss and Arthur Foote, joined Mr. van Hoose in a duet from Puccini's "La Bohème" and closed with Arditi's "Parla." Many encores were demanded and especially charming among the extra numbers was Arne's "Lass With the Delicate Air."

Lillia Snelling gives a song recital in Mendelssohn Hall, New York, on Friday of this week.

WESTERN BARITONE'S EASTERN TRIUMPHS

G. Magnus Schutz Enjoys Remarkable Success in Concert and Studio Work in New York.

G. Magnus Schutz, the well-known baritone, who came to New York this season from the Pacific Coast, has had unusual success in his concert and studio work. Mr. Schutz was for four years musical director of the Whitworth College in Tacoma, Wash., and it is interesting to note that one of his most accomplished Tacoma pupils—Grace Clark Kahler—has just signed a contract with the West Presbyterian Church, one of the best soprano positions in New York.



G. MAGNUS SCHUTZ
Baritone Who Has Won Marked Popularity During His First Season in New York

Although Mr. Schutz has appeared in many cities of the country as soloist, during his first year in New York he has attracted widest attention through his instruction. The success which his pupils have attained speaks well for the thoroughness and effectiveness of his methods.

During his recent tour with the Russian Symphony Society in various cities of New Jersey, he won many new laurels and the criticisms that appeared in the daily press speak in the highest terms of praise concerning his performances. His work on such occasions was characterized by the intelligence he disclosed as an interpreter of song, spirited expression and just phrasing. His voice is a peculiarly rich and sweet one of wide range and his diction both in German and English songs is most artistic.

Another of his recent engagements was with the Yonkers Oratorio Society, in which he was soloist in "The Messiah." Mr. Schutz is under the management of A. B. Pattou.

Miss Stender in Idaho.

BOISE, IDAHO, March 18.—Frieda Stender, the New York soprano, was the soloist at the first concert this season of the Boise Symphony Orchestra. She captivated her hearers after the first song and received three recalls. Miss Stender was at her best in Mayer's "Ich Liebe Dich Allein" which was given with exquisite tone and expression. The orchestra presented an excellent programme under the baton of Mr. Christensen.

Nell (at the concert)—"Her tempo is very bad." Belle—"Perhaps she merely plays the piano to kill time."—Philadelphia "Record."

GEORGE PROCTOR IN HARTFORD RECITAL

Boston Pianist Presents a Programme of Rare Interest in Admirable Manner.

HARTFORD, CONN., March 19.—The recital given by George Proctor in Unity Hall, Wednesday last, was a welcome event. The pianist, who was heard several times this Winter with the Boston Symphony Orchestra and in recital, needed no introduction to his hearers. Those who love piano playing for its own sake could not help being charmed by Mr. Proctor's art; nor could the stickler for an interesting and varied programme be less pleased with the offerings in that department.

The most important number was the Chopin Sonata recently played here by Mr. Gabrilowitsch, and which afforded an excellent opportunity for a comparative study of the interpretation of so great a work by two consummate artists. Notable was Mr. Proctor's fine singing touch in the Scherzo movement. The "Funeral March" was played with the requisite breadth of style in the choral passages and a reposeful and appealing tenderness in the melodious intermediate portion.

The somber note was struck in both numbers which preceded the Sonata, a "Prelude" by Rachmaninoff and a Brahms "Rhapsodie." The portion of the programme which followed was lighter and included a "Melodie" by Gluck, arranged by Sgambati for piano, Victor Staub's "Sous Bois," gracefully written and not less gracefully played, Sterbach's "Marionette's Waltz," played in part a second time in response to the demands of the audience, Rubinstein's "Barcarole," and Moszkowski's "Spanish Caprice," a selection which had also to be repeated.

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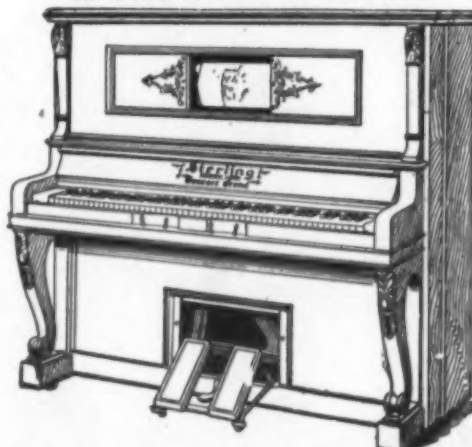
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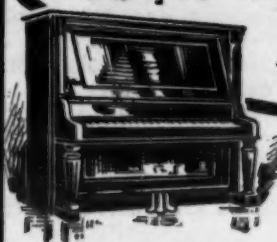
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